

NAEB NETWORK REPORT
NAEB Annual Convention
Oct. 30, 1953

The following report will attempt to answer such questions as are most often asked about the Network operation, to show something of the conditions under which its Headquarters works, to show both progress and current problems, and to express recommendations for the improvement of Network service.

1) NETWORK OPERATION AND EQUIPMENT. The Network Headquarters manner of operation and its equipment are substantially the same as at this time last year. The Network has acquired a little more shelving, a few more tapes (we have almost 7,000 reels), and some minor equipment replacement. It has had two tape inspection devices built in an attempt to reduce the number of bad tapes being circulated. The Network employs the same number of workers, and for a time during the summer of 1953 it employed fewer.

2) NETWORK OUTPUT. Since the installation of the Network's mass duplicator and the commencement of the individual distribution system (as opposed to the old "leg system") last year, the Network output has increased considerably. As many as twenty-two master tapes are duplicated and distributed each week, and as many as 1,250 tape recordings are dispatched. Not all of these recordings are mass duplicated: a greatly varying number of individual dubbings are done each week.

The number of series distributed (counting a series as consisting of up to thirteen programs, twenty-six programs as two series) has increased thirty per cent. The number of stations to which the Network sends recordings (as distinguished from the number of transmitters or call letters using the recordings: 102) has dropped from 85 to 79, but the number using in-school programs has increased from 30 to 47. Ten in-school program series were distributed during the school year of 1952-53; 17 series are being distributed during the present school year.

Last winter NAEB and Network Headquarters made a count of its outgoing mail. The result: 2,000 envelopes and 1,000 packages a month. The envelopes included letters, cue sheets, special announcements, Newsletters, etc.; the packages were mostly tape recordings. This quantity has been increased an estimated thirty per cent, and Headquarters predicts a continued sharp increase.

3) IN-SCHOOL AND GENERAL PROGRAMMING. Because the problem of satisfactorily handling the in-school program project is quite different from that of the week-to-week distribution of general programs, the Network at one time regarded the two projects as quite separate and as running more or less parallel in the same office. This proved quite impractical. Neither project can be regarded simply as something done "over and above" or even "along with" the other—especially since the great expansion of the Network operation. There is only one Network organization in one office, and every job must be coordinated with every other and the whole integrated into one project. Since last fall, progress has been made toward such an integration but no perfect system has been developed because of the pressures requiring maximum effort to keep on top of daily output. Unlike the general week-to-week series, in-school programs are mailed in complete series; that is, 14 programs of a series go to a station at one time. Also stations receive an audition tape for a series before they definitely order it. During the offering and distribution of these in-school programs, the week-to-week distribution must lessen in quantity to allow time and tape for this work. Or, to put it positively, between

each season of in-school distribution, the week-to-week distribution rises in order to take advantage of our tape supply. However you look at it, the flow of weekly series programs is uneven; at one time a station may receive twenty-two tapes a week from Headquarters, at another only 15, and having once had the larger number of tapes made available to them, they must be inclined to expect them in the future and to plan their programs accordingly. The Network had hoped to have more equipment by early this fall and to so increase its output that this rise and fall would be relatively insignificant. As it is the Network must devise a way of evening out the week-to-week flow of general radio programs and still circulate the in-school programs in a satisfactory manner.

4) "UNPROGRAMMED" RECORDINGS. In the past Network Headquarters has taken a great deal of "raw" tape-recorded material, written opening and closing announcements, recorded, dubbed, edited to size, cut timely references, etc. In short the Network has taken raw material and created programs. It now has no time to do this work. Stations have been urged to submit complete packages, ready for duplication, and more of these have been received; but still a great deal of time must be spent on the preparation of recordings for duplication.

5) HEADQUARTERS AUDITION OF PROGRAMS. Network Headquarters was long ago asked to audition every program before releasing it. This was attempted but in time proved to be completely impractical: Auditing plus the attendant editing often cut our "desk" staff down to less than one full-time worker. (See Conclusion: Stations.)

6) DRAMA PROGRAMS. The Network still lacks the drama programs which many have requested. We have the BEC programs scheduled by the Network, of course, and the WAYS OF MANKIND series at present affords drama of a sort. We may get a small amount of good drama from the FAE grant-in-aid material. But on the whole the Network distributes very little of any kind. Stations ask for it: they do not supply it. We are sure the Network Acceptance Committee will welcome good drama.

7) QUARTER-HOUR PROGRAMS. The Network seldom has more than one quarter-hour program series running at a time. At present it is the PAYNE COMMUNICATIONS AWARD programs produced through the facilities of Radio Station WILL at the University of Illinois. Previously it ran an assortment of programs from UNESCO. Unfortunately quarter-hour programs of quality seem to be more rare than one might think. It's a difficult length to work within. Since four quarter-hour shows (good ones) can be put on two half-hour reels, Headquarters would like nothing better than lots of good 14:30 programs to distribute.

8) COMMITMENTS TO DISTRIBUTE PROGRAMS. The number of programs from member stations which the Network is distributing is low. A number of such programs are available at the present moment. But it must be remembered that various representatives of the Association have been commissioned to acquire programs from outside sources. The Network is committed to the distribution of these programs, and, of course, such obligations must be fulfilled: series from members must take second place. We hope that expansion of Network production facilities in the near future will allow us to widen the ratio of member station-produced programs to programs from outside the association. (From outside sources: the several French series, the Interlochen series, and soon some Italian programs.)

9) MUSIC FROM INTERLOCHEN. This fall the Network carried four hours a week of MUSIC FROM INTERLOCHEN for eight weeks. Admittedly, this is too much. Originally, a lighter load including a couple of half-hour series, which Headquarters never received, were scheduled. It was decided after some consideration the Network would run all Interlochen series immediately, thus fulfilling the Network's commitment and freeing time and tape for the distribution of in-school programs. Unfor-

tunately, the recording quality of the Interlochen material (the original tapes sent NAEB) dropped considerably from the previous year.

10) DUPLICATION AND MUSIC. The most difficult sounds to reproduce satisfactorily are those of music. Such duplication is especially difficult on a mass-duplication basis. The Network machine has had a year of hard work, and at present will not do a satisfactory job on musical material. It is in a condition equivalent to that of a car that has gone 50,000 miles, wide open.

For this reason we feel that until the mass-duplicator is thoroughly overhauled or another machine is acquired, the Network should not distribute music. The amount of music distributed lately has been low, excepting for the Interlochen programs which were duplicated not at Headquarters but on a new machine by WBAA, but it would be best to temporarily avoid this area of programming altogether. This is a pity, because we have some good music coming up; but if the Network cannot do justice to them, there is no good reason to tie up tapes on them when Network stations can do better by playing their own records. The Network Headquarters hopes to be able to release its duplicator for rebuilding, or at least for extensive repairs, for the two weeks required in about one month. Possibly a new machine will be acquired by that time. In either case the Network will again be able to distribute decent musical recordings at that time.

11) COSTS AND "SPECIAL WORK". As mentioned above, the Network mails out not only mass-duplications, but a number of individual "dub". Every week the Network receives more requests for "special" recordings than it has time to fill without slightly other work. Stations would like to have programs from past series, a current program has been accidentally erased, etc. An increasing number of man-hours is being put into this kind of work, and the fee charged is only \$1.00 a reel--hardly more than a token payment. The Network Headquarters therefore contemplates encouraging stations to accept and save, if possible, copies of all series which they may use in the future, thus enlarging their recording libraries; discouraging stations from regarding the Network as an Association Tape Library, which at present it is not and cannot be; raising the charge for special recording jobs from \$1.00 to at least \$2.00 a reel in order to narrow the gap between expense and payment. (Note: The raise in fee to \$2.00 has now been approved.)

12) SUBMISSION FORMS. Special forms have been distributed to all stations and other possible contributors to the Network. These forms were devised to aid Network Headquarters and the two program committees--Network Acceptance and In-School Program--in determining the disposition of programs. They were devised to hasten action on acceptance and rejection, and we are certain that they will be a great help in the Network operation--if they are used. Unfortunately, as we anticipated at Headquarters, the use of these forms has been slighted. The contributor should submit not one copy, nor four copies of the form, but one copy for Headquarters and one copy for each member of the committee to which the program is to be referred. Otherwise the forms are of little help.

13) CONCLUSION. The output of the Network has increased considerably during the past year--just as it has brown from its very beginning as Radio Station WNYC, New York City. The staff of its Headquarters has remained minimal because it has been the belief of the Association and Network Headquarters that a young and rapidly growing operation should attempt to get the most from the least rather than fall into the evils of early over-staffing.

Network Headquarters staff consists of:

3 full-time and 1 half-time worker concerned exclusively with the physical processing of tapes, record albums, books, and the records immediately attending this processing.

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- 1 half-time worker , desk worker (A full-time worker devoting approximately half of her time to Network, half to NAEB work)
- 1 full-time worker devoting approximately half-time to desk work, half to physical processing.

In short, Network Headquarters (as distinguished from NAEB National Headquarters) has five full-time workers, the equivalent of one of whom does the desk work involved. Obviously, this is inadequate to the present still-expanding operation.

The Network Headquarters therefore recommends that additional help be made available as needed. In the meantime, one half-time worker will be moved from physical to clerical work, and Network Headquarters will attempt to make use of NAEB Headquarters' clerical personnel.

But the most helpful advance that could be made--and we consider this the main point of this report--would be a careful, realistic redefinition of station-Network-committee relationships and responsibilities and an insistence on orderly standardized procedure by all parties. This redefinition should be complete down to "who writes what letters." Standard procedure cannot comprehend every conceivable situation, of course, but it can and should be made to comprehend the greater part of them.

To help this redefinition, the Network submits the following suggestions, which will be considered activated unless countermanded:

STATIONS must submit an adequate number of Program Submission Forms for each program or series they wish the NAEB to consider for possible distribution over the Network. (Six copies for programs submitted for the Network Acceptance Committee; eight copies for programs submitted for the In-School Program committee.) Stations are responsible for the complete editing of programs for general distribution and will have edited programs at Network Headquarters at least five weeks before they are to be released on the air. (The In-School Program Committee has in the past said that editing of their programs for Network distribution was unnecessary because stations would edit them in adapting them to their own use.) See Appendix B for Program Format Requirements.

THE NETWORK ACCEPTANCE COMMITTEE and THE IN-SCHOOL PROGRAM COMMITTEE will decide the acceptance and rejection of all programs except those which are in any way so timely as to render committee action impossible or those to which the Network is committed through other authorized agents. In the former cases the decision must be left to the Executive Director of NAEB and /or the Network Manager.

Committee votes should be submitted to the respective chairmen who will forward the results to the Network Manager. Whether letters of acceptance or rejection should be handled by the committee chairman, the Network manager, or the Executive Director is debatable. It is the opinion of the Network manager that these letters should proceed from the committee chairmen, who can write them as impersonal committee form-reports. If they are to be sent from Headquarters, the chairmen should render explicit committee decisions and any evaluations should be advanced as impersonal, quotable committee reports.

When submissions involve such large quantities of tapes as to render the submission of great numbers of duplicated forms and tape recordings for individual committee members impractical, the chairman of the proper committee may call a meeting to review the submission.

NETWORK HEADQUARTERS will confine itself to its function as a distribution center

primarily of tape-recordings, secondarily of disc-recordings, NAEB publications, etc. It will make only those policy and practice decisions which by their nature cannot profitably be handled by committees, executives, and the board of directors. It will do no kind of production work which subtracts from its staff as a distribution center, nor accept new functions unless granted the staff to handle them.

STATIONS, COMMITTEE, AND NETWORK HEADQUARTERS will all insist on standard, orderly procedure from each other and will uphold such procedure on their own parts.

This report is not in any sense meant to be negative. On the contrary, advances in Network activity are duly noted. When we say that "your problems are not ours, but ours are definitely yours," we are not trying to be ungracious, but merely to emphasize that the Network has not passed out of the stations' hands: it exists only as a function of you, the NAEB, your stations. It is your Network, not ours.

Nor in speaking of Network problems do we mean to imply that we are unaware of your many problems: many of you must struggle constantly for funds, for staff, to rebuff unjustified interference, to justify your very existence. Merely recognizing the existence of problems does not solve them, of course; but the history of NAEB and the Network does provide strong grounds for the belief that we shall.

Respectfully submitted,

John Holt

Manager, NAEB Network

Material for this report was collected with the assistance of Rosaline T. Biason.

NAEB NETWORK REPORT Oct. 30, 1953—Appendix A

Summer '51 to Fall '53

Item	Period* From Summer '51 to Summer '52	Period* From Fall '52 to Fall '53	Comment
No. of Series Distributed**	49	64	Increase of 15
No. of In-School Series Distributed	10	17	Increase of 7
No. of Programs Distributed			
Hour-long	191 (Prog. over $\frac{1}{2}$ hr. classed as hour)	190	
Half-hour	219	500	
Quarter-hour	227	115	
In-School	140	231	
TOTAL	<u>777</u>	<u>1,036</u>	Increase of 229
MMean Percentage of Stations Accepting Each Series	61.33	58.53	Down probably be- cause there is more selection
No. of Sources	22	21	
No. of Tapes Bicycled	7,524		
No. of Tapes Sent on Individual Station Basis		47,756	6 times more tape dupl. & dist. than in bicycle method
Total Air Hours			
Regular Series	11,539:45	23,890:21	
In-School Series	833:00	891:15	No info on 7 school series yet.
TOTAL	<u>12,372:45</u>	<u>24,781:36</u>	

*These two periods are defined by the complete change of Network operation procedure: from the old "leg system" to the "direct distribution" system which was inaugurated a short time before the last NAEB National Convention.

**With series running over 13 programs, 26 programs is counted as 2 series, 39 programs as 3 series, etc.

NAEB PROGRAM FORMAT

(NAEB Network Report--Appendix B)
Oct. 30, 1953

TO: ALL MEMBERS

- 1) All programs submitted to the Network must run within and close to standard times, i.e. 14:30, 29:30, 59:30, etc.
- 2) All programs must end with the NAEB station break: "This is the NAEB Network."
- 3) All timely references must be deleted; eg. "on this evening's program," "Good morning," "Goodnight," "be back next Tuesday," "the President's latest speech, given last week," "to be published next November." (The program may not be aired until long after "next November.")
- 4) When a program running an hour is submitted, neither reel should run more than 30:30 (nor the total time more than 59:30, of course). In the case of music it may be necessary to break this rule and run a reel as long as 31:00. But, please, do not do this if you can possibly help it. We may not be able to duplicate the long reel. If there is absolutely no way of putting a 59:30 program on two reels, put it on three.
- 5) All programs should indicate somewhere, preferably at both the beginning and the end, that they are tape-recorded, recorded, or tape-transcribed.
- 6) All programs should, if at all possible, credit the National Association of Educational Broadcasters at the beginning and/or the end.
- 7) Please send CUE SHEETS for all programs sent to the Network for distribution. Cue sheets should include: a) series title, b) program title and/or subject matter, c) names of speakers, musical numbers, d) cues, e) accurate times, f) a note as to whether or not recording is credited (and it should be if at all possible), g) any notes as to quality or contents which might interest broadcasting stations.

NOTES

1. Please mark all submissions "Audition" or "Master" and "Do Not Erase."
2. Do not pack sample program tapes or master tapes of programs slated for distribution together with used tapes being returned for erasure. Please pack separately and mark as noted above.
3. It is perfectly all right to take tapes from your weekly shipment from NAEB &, after playing, erase and use to submit auditions or masters for the new series you are contributing to NAEB Network. But if you do this, please let us know, either by letter or by marking the boxes clearly. We want to be able to credit you with having returned the tapes.
4. To help insure proper handling of your submission, address it according to its disposition; for instance:

AUDITION
NAEB Network
14 Gregory Hall
Urbana, Illinois or to
5. NETWORK ACCEPTANCE COMMITTEE, IN-SCHOOL PROGRAM COMMITTEE, or NAEB NEW MASTER TAPES, NAEB Network, 14 Gregory Hall, Urbana, Illinois
5. For your own safety, it is best not to send your original tapes. Keep a safety copy!

NAEB Network

Distribution Schedule-Winter and Spring 1954

- I Please note and pass on to whoever in your organization handles NAEB relations.
- II Two separate Network distribution schedules are here attached.
 - A. Schedule "A" lists the programs which have been offered for Issues #1-17.
 - B. Schedule "B" lists a POSSIBLE Spring Offering (Issues #14-26) and will be modified. Beyond Issue #13 everything is still tentative.
 - C. In-School programs, because of their different mode of distribution, are not included in the schedule. They will average 1:45 additional programming over a period of 20 weeks.
- III Issue numbers at top of pages indicate weeks of the year by which programs will be released for broadcast. (Eg. Issue #1 - week of Jan. 3, 1950; #2 - Jan. 10; #6 - Feb. 7; #13 - Mar. 28; etc.)
- IV "TOTAL HOURS PER ISSUE" indicates the number of hours released to stations in a given issue. (Eg. Issue #8 consists of $7\frac{1}{2}$ hours of material released for broadcast on or after Feb. 21, 1954.) Once again, these figures do not include In-School programs.
- V The figures following the series titles indicate program lengths. (Eg. The first program of the French Academy Talks, which will be released with Issue #5, is 1 $\frac{1}{2}$ hour long. The last program of Popular Arts is 1 hour long.)
- VII Note that five series begin with Issue #5. The Network cannot attempt to distribute these programs earlier without going beyond its present resources -- because of duplicator reinstallation, In-School program duplicating schedule, and other pressures.
- VII If you have any further questions, or discover any errors or misprints, will you let us know at once, please? Many Thanks.

Network Hdq.

SERIES Schedule "A" ISSUE:																	
Voices of Europe - NABE - FAE	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Comedie Francaise - RDTF	1	2	2	2	1	1											
Popular Arts - WUOM	1	1	1														
Chicago R'table - U. of Chi.	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Children's Circle - WGBH	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Stories'n Stuff - WILL	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Patricascript - Grinnell Col.* GIA	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
New Eng. Renn. - WBUR-GIA	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
They Fought Alone - WDOM-GIA	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Torchbearers - **	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Folklore of Indiana - WFTU - GIA	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Asia Reports - ***	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Cont. French Drama - RDTF	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Italian Music - RAI	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
French Academy Talks - RDTF	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
American Language - U. of Chi. - GIA	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Letter from Italy - Hovey - NABE - RAI	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
TOTAL HOURS PER ISSUE:	8	7	7	6	6	7	7	7	6	6	5	5	5	5	5	5	5

* GIA = Grant-in-Aid Winner

** American Foundation for the Blind, Inc.

*** Committee for a Free Asia

Figures indicate fractions of hours

In-School programs not shown. They will average 1 3/4 hours, additional programming distributed over a period of about 20 weeks.

Schedule "A"

Tentative Series Schedule "B" ISSUE:	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Chicago R'table - U. of Chi.	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
Children's Circle - WGBH	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
Asia Reports - Com. for Free Asia	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
Cont. French Drama - RDTF	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$														
Italian Music - RAI	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
Letter from Italy - Hovey - NAEP-RAI	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
Iran American Vain - WHOM	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
This I Like - WEUR	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
Document: Deep South - WUOA - GIA	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
French Poets - RDTF	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$
Ancient and Mod. French Music - RDTF	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Great French Composers - RDTF																		
American Adventure - WUNC-GIA	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
TOTAL HOURS PER ISSUE:	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$	$6\frac{3}{4}$

Note: This schedule is PURELY TENTATIVE -- IT WILL BE MODIFIED

Figures indicate fractions of hours.

In-School programs are not shown. They will average

1 $\frac{3}{4}$ hours additional programming distributed over a period of about 20 weeks.

Schedule "B" - Tentative

PROPOSED MEMBERSHIP COST IN NAEB TRANSCRIPTION NETWORK

	COLUMN 1.	COLUMN 2	COLUMN 3	COLUMN 4
1		10 WATT	11-4999 WATT	5 KILOWATTS
2	FIRST HOUR	\$.75	\$ 1.00	\$ 1.25
3	SECOND HOUR	.70	.95	1.20
4	THIRD HOUR	.65	.90	1.15
5	FOURTH HOUR	.60	.85	1.10
6	FIFTH HOUR	.55	.80	1.05
7	WEEKLY	3.25	4.50	5.75
8	30 WEEKS RATE	95.00	125.00	175.00
9	52 WEEKS RATE	150.00	225.00	300.00
10	INITIAL CONTRIBUTION	75.00	100.00	125.00

IF 15 MEMBERS JOIN FROM EACH CATEGORY, THE FOLLOWING APPLIES:

12	FROM INITIAL CONTRIBUTION	\$1125.00	\$1500.00	\$1875.00
13	FROM 52 WEEK CONTRIBUTION	2250.00	3375.00	4500.00
14	TOTALS	\$3375.00	\$4875.00	\$6375.00

1 IF THE 45 MEMBERS WHO JOIN DO CONTRIBUTE \$14,625.00, THE MONEY WOULD BE
BUDGETED THUSLY:

2	SALARY (2/5 OF \$3750.00 TECHNICIAN).....	\$ 1500.00
3	WAGES (2/5 OF \$2000.00 CLERK).....	800.00
4	POSTAGE (45 STATIONS X 270 DAYS X 35¢/MAILING).....	4250.00
5	TAPES (45 STATIONS X \$5.00/2400 FT. TAPE X 20 DAYS).	4500.00
6	SHIPPING CASES (45 STATIONS X 20 DAYS X \$2.00/CASE).	1800.00
7	OFFICE SUPPLIES (LABELS-LETTERHEADS-FORMS-POSTAGE)..<	275.00
8	RESERVE.....	<u>1500.00</u>
9	TOTALS.....	\$14625.00

10 FINANCIAL SUPPORT AS INDICATED BY THE QUESTIONNAIRE:

11	10 TAPES--10 STATIONS	\$100--8 STATIONS
12	15 TAPES--1 STATION	\$200--1 STATION
13	20 TAPES--4 STATIONS	\$300--NONE
14	30 TAPES--2 STATIONS	\$400--NONE
15	40 TAPES--NONE	\$500--2 STATIONS
16	50 TAPES--2 STATIONS	
17	AS MUCH AS ITS SHARE--1 STATION	

TENTATIVE PROPOSED SCHEDULE NAEB NETWORK
STARTING JANUARY 1, 1951

Hour	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
:00	STORIES 'N STUFF WILL	SHAKESPEARE AT WORK WUOM	HISTORY AND MYTH LECTURE WHA	HISTORY AND MYTH PLAY WHA	COMEDY & TRAGEDY WHA
:15	STORIES 'N STUFF WILL	SHAKESPEARE AT WORK WUOM	HISTORY AND MYTH LECTURE WHA	HISTORY AND MYTH PLAY WHA	COMEDY & TRAGEDY WHA
:30	MILESTONES OF FREEDOM WUOM	SCIENCE AND PEOPLE WILL	LIVING IN LATER YEARS WUOM	ATOMIC ENERGY FOR PEACE WUOT Co-OP	AGRICULTURAL RESEARCH WBAA Co-OP
:45	A WORLD IN TUNE KUSC	STATE SHRINES WKAR Co-OP	MEDICAL RESEARCH WUOM Co-OP	ATOMIC ENERGY FOR PEACE WUOT Co-OP	FAR EASTERN PROBLEMS KOAC Co-OP

TENTATIVE PROPOSED SCHEDULE NAEB NETWORK
STARTING APRIL 1, 1951

Hour	Monday	Tuesday	Wednesday	Thursday	Friday
:00	MENTAL HEALTH WUOA	INDUSTRY DOCUMENTARY WUOM	U. OF ILLINOIS CONCERT BAND WILL	OUR WORLD IN CRISIS WABE	THE INS & OUTS OF MUSIC WKAR
:15	MENTAL HEALTH WUOA	INDUSTRY DOCUMENTARY WUOM	U. OF ILLINOIS CONCERT BAND WILL	OUR WORLD IN CRISIS WABE	THE INS & OUTS OF MUSIC WKAR :25 SAFETY SHOWS WNAD
:30	AMERICA'S GREAT INVENTIONS WNAD	AMERICANS OF THOUGHT AND ACTION WNAD	U. OF TULSA RADIO CHORUS KWGS	MAN AND THE UNIVERSE U. OF N. CAROLINA	TEAN TIME WCAL
	AMERICAN HISTORY WAER Co-OP	SOIL CONSERVATION WBAA Co-OP	MASTERWORKS STORY WCAL	HOME AND FAMILY LIFE WUQA	INVITATION TO READ KOAC

The Eternal Problem of Tape

First ~~fix~~ some figures on tape needs:

Packages #1 and #2 being distributed this fall consist of 10 series which run from 1-3 reels per program.

This means: 15 reels per week.
Times 8 copies (8 legs)

120 reels per week.
Times
13 (weeks)

Plus 1560 reels for the series. None will be back
24 (Extra programs) in time for re-use.

1584 Total reels necessary.

Next: Figuring on a straight two-way operation without bicycling.

~~120 reels per week~~

15 reels per week provides approximately 7 program hours.

Times 70 stations

1050 reels per week.
Times 4 weeks delay before re-use

4200 reels.

Or at very least: 1050
Times 3 weeks delay.

3150

Thus far we have not included tapes needed for masters, recording ahead on the next series to be offered, file copies, and other miscellaneous tapes.

It can readily be seen that a minimum of 5,000 reels of tape are necessary for the basic supply. This would need to be replenished at an annual rate as yet undetermined.

The Possibility of a Gift by 3M

It would seem advisable to approach Minnesota Mining and Manufacturing with a proposal that they donate a given amount in tape to further the operation of the NAEB Network.

It would seem to me that the figure should be placed at somewhere between 3,000 and 5,000 reels.

The proposal to them should indicate among other things:

1. The ~~fact~~ fact that this is a national operation.
2. The type of programming offered.
3. Background on NAEB.
4. Some prognostication of the future operation.

Among others the following points might be used as argument:

1. The tie in between such a gift and 3M's kind of advertising.
2. Promoting the fact that the network has standardized on 3M tape.
3. Some arrangement whereby our operation can be used as a factor in 3M advertising.
4. The fabulous increase in the use of tape engendered by the NAEB operation.
5. The fact that for years to come this supply will have to be replenished at our expense.
6. The possibility that it might be a tax-deductable item.
7. The opportunity to join philanthropic organizations in furthering a worth-while enterprise.
8. The possibility of NAEB stimulating a nation-wide library service of tape recorded material through libraries and schools, thus again vastly increasing the amount of tape used.

My suggestion is that we immediately prepare such a proposal and either Miles or Rider or both journey to St. Paul and chat with the president of 3M.

July 17, 1951

NAEB TAPE NETWORK LEGS

NOTE::The following assignment of stations to "legs" will remain in effect till further notice. This list supercedes previous assignments. Please notice that the list will also serve as a source of correct mailing addresses for all stations using the network facilities. In case of doubt as to CORRECT mailing address, please consult this list.

On the assumption that the majority of school system stations do not broadcast programs as they come through on the circuit we have placed them at the end of the legs. This will allow such stations to dub copies without so much pressure to get the tape out on time. If at any time, a school station would like to get programs earlier, please let us know and we will see what can be done.

It is our hope that this organization of the network will provide the best possible service until such time as we can drop the bicycling method.

LEG I

- | | |
|---|--|
| 1. WNYC
2500 Municipal Building
New York 7, N.Y.
Bernard Buck | 6. WDUQ
Duquesne University
Pittsburg, Pennsylvania
B. Kendall Crane |
| 2. WHCU
Cornell University
Ithaca, New York
Joseph A. Short | 7. WOUI
Ohio University
Athens, Ohio
Vincent Jukes |
| 3. WAER
Syracuse University
Syracuse, New York
Joan N. Olrich | 8. WHAZ
Rensselaer Polytechnic Institute
Troy, New York
W.J. Williams |
| 4. WSOU-FM
Seaton Hall College
South Orange, New Jersey
Rev. Thomas J. Gilhooly | 9. WBOE
Bd. of Education
Cleveland, Ohio
Katharine G. Matchett |
| 5. WNYE
Bd. of Education
29 Fort Greene Place
Brooklyn, New York
James F. MacAndrew | |

Leg II

1. WBUR
Boston University
Boston, Massachusetts
Leo Martin
2. WRUL
World Wide Broadcasting Foundation
133 Commonwealth Ave.
Boston 16, Mass.
Wyman Holmes
3. WBGO
Central High School Building
Newark 4, New Jersey
William Pfeiffer
4. WPHT
Philadelphia Wireless Technical Instit.
1533 Pine St.
Philadelphia, Pa.
William W. Zefing
5. WBUC-FM
Baltimore Junior College
Alameda and 33rd Streets
Baltimore, Maryland
Clarence T. DeHaven
6. WGBH-FM
Lowell Instit. Cooperative Broadcasting
Council
28 Newbury street
Boston, Mass.
Parker Wheatley
7. WFUV
Fordham University
Bronx 58, New York
~~William Coleman~~
Edwin J. Turner
8. WUSV
University of Scranton
Scranton, Pennsylvania
Rev. R.F. Grady
9. WSAJ
Grove City College
Grove City, Pennsylvania
~~H.W. Henson~~
Dale O. Smock
10. WSHS-FM
Sewanaka High School
Floral Park, New York
Worthington A. Gregory

Leg III

1. WILL
University of Illinois
Urbana, Illinois
Frank Schooley
2. WBAA
Purdue University
Lafayette, Indiana
Jim Miles
3. WFIU
Indiana University
Bloomington, Indiana
Robert H. Lee
4. WFPL
Louisville Free Public Library
Louisville 3, Kentucky
H.E. Salley
5. WBKY
University of Kentucky
Lexington, Kentucky
Camille S. Henderson
6. WOSU
Ohio State University
Columbus, Ohio
W.H. Swing
7. WRAS
New Albany City Schools
New Albany, Indiana
Vernon McKown
8. WWHI
Wilson Junior High School
Muncie, Indiana
John V. Maier
9. WEVC
Evansville College
Evansville, Indiana
A.C. Spence

LEG IV

1. WLSU
Louisiana State University
Baton Rouge, Louisiana
Lucile Ruby
2. WMMI
Municipal Junior College
Meridan, Mississippi
A.R. Cates, Jr.
3. WUOR
University of Alabama
University, Alabama
William A. Nail
4. WABE
Ed. of Education--14th Flr. City Hall
Atlanta, Georgia
Alvin Gaines
5. WUOT
University of Tennessee
Box 8540
Knoxville, Tenn.
Kenneth D. Wright
6. WGPS-FM
Greensboro Public Schools
501 Asheboro St.
Greensboro, North Carolina
Dale F. Keller
7. WTHS
Division of Vocation Education
1410 N.E. Second Ave.
Miami 32, Florida
Vernon Bronson
8. WTDS
Toledo Public Schools
1901 Central Ave.
Toledo 6, Ohio
Harry D. Lamb

LEG V

1. WNUR
Northwestern University
Evanston, Illinois
Thomas E. Arend
2. WMCR
Western Michigan College
Kalamazoo, Michigan
Wallace Garneau
3. WIAA
Michigan State College
East Lansing, Michigan
Robert Coleman
4. WUOM
University of Michigan
Ann Arbor, Michigan
E.G. Burrows
5. WMUB-FM
Miami University
Oxford, Ohio
Harry Williams
6. WJAC-FM
Jordon College of Music
1204 N. Delaware St.
Indianapolis 2, Indiana
Tom Carnegie
7. WGRE-FM
DeFauw University
Greencastle, Indiana
Harold T. Ross
8. WKSU-FM
Kent State University
Kent, Ohio
Walton D. Clarke
9. WDTA
9345 Lawton Avenue
Detroit, Michigan
Kathleen N. Iardie
10. WBEZ
Ed. of Education
228 N. LaSalle Street
George Jennings

LEG VI

1. WHA
University of Wisconsin
Madison, Wisconsin
Ray Stanley
2. WSUI
State University of Iowa
Iowa City, Iowa
R.C. Setterberg
3. WOI
Iowa State College
Ames, Iowa
Richard F. Wogl
4. KWLC
Luther College
Decorah, Iowa
Lee Eitzen
5. WCAL
St. Olaf College
Northfield, Minnesota
Milford C. Jensen
6. KUOM
University of Minnesota
Minneapolis, Minnesota
Burton Paulu
7. WNOV
Northwestern Vocational Institute
Grand Ave. at Grotto
St. Paul 5, Minnesota
~~Allen J. MacKnight~~
John T. MacKnight
8. KUSD
University of South Dakota
Vermillion, South Dakota
Keigh J. Nighbert
9. KFJM
University of North Dakota
Grand Forks, North Dakota
S. Donald Robertson
10. WEPS
Bd. of Education
High School Building
Elgin, Illinois
E.C. Waggoner

LEG VII

1. WNAD
University of Oklahoma
Norman, Oklahoma
John Dunn
2. KWGS
University of Tulsa
Tulsa, Okla.
Robert A. Wells
3. WMUW-FM
University of Wichita
Wichita, Kansas
~~Bill Gemar~~
Bill Gemar
4. KSAC
Kansas State College
Manhattan, Kansas
Robert D. Hilgendorf
5. KPAU
University of Kansas
Lawrence, Kansas
~~R. Edwin Browne~~
R. Edwin Browne
6. KSLH
Bd. of Education
1517 S. Theresa Ave.
St. Louis, Missouri
Marguerite Fleming
7. WVSH-FM
Audio Visual Center
School-City of Huntington
Huntington, Indiana
M. McCabe Day
8. KWAR
Wartburg College
Waverly, Iowa
Raymond Wilderman

LEG VIII

1. KWSC
State College of Washington
Pullman, Washington
Allen Miller
2. KBPS
Portland Public Schools
Portland, Oregon
Donno Jo Short
3. KOAC
Oregon State College
Corvallis, Oregon
James M. Morris
4. KWAX
University of Oregon
Eugene, Oregon
D. Glenn Starlin
5. KCVN
College of the Pacific
Stockton, California
Mrs. Marilyn Livingston
6. KUSC
University of Southern California
Los Angeles, California
~~Bill Gower~~
Ivan M. Campbell
7. ~~KBNW~~
Albuquerque High School
Albuquerque, New Mexico
Rose Jeanne Carlisle
8. KVOF-FM
Texas Western College
El Paso, Texas
Virgil C. Hicks
9. KUOW
University of Washington
Seattle, Washington
Bruce Calhoun

Special

WIPR
Oficina de Radioemision Publica
San Juan, Puerto Rico
Jose A. Buitrago

October 1, 1951

NAEB TAPE NETWORK

LEGS

NOTE::: The following assignment of stations to "legs" will remain in effect till further notice. This list supercedes previous assignments. Please notice that the list will also serve as a source of correct mailing addresses for all stations using the network facilities. In case of doubt as to CORRECT mailing address, please consult this list.

On the assumption that the majority of school system stations don't broadcast programs as they come through on the circuit we have placed them at the end of the legs. This will allow such stations to dub copies without so much pressure to get the tape out on time. If at any time, a school station would like to get programs earlier, please let us know and we will see what can be done.

It is our hope that this organization of the network will provide the best possible service until such time as we can drop the bicycling method.

NOTE::: This list of network legs has been corrected and stations that have written us asking to be included in the network and who were not included in the original list are herewith added.

LEG I

- | | |
|---|---|
| 1. WNYC
2500 Municipal Building
New York 7, N.Y.
Bernard Buck | 6. WDUQ
Duquesne University
Pittsburg, Pennsylvania
B. Kendall Crane |
| 2. WHCU
Cornell University
Ithaca, New York
Joseph A. Short | 7. WOUI
Ohio University
Athens, Ohio
Vincent Jukes |
| 3. WAER
Syracuse University
Syracuse, New York
Joan N. Olrich | 8. WHAZ
Rensselaer Polytechnic Institute
Troy, New York
W.J. Williams |
| 4. WSOU-FM
Seaton Hall College
South Orange, New Jersey
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Bd. of Education
Cleveland, Ohio
Katharine E. Matchett |
| 5. WNYE
Bd. of Education
29 Fort Greene Place
Brooklyn, New York
James F. MacAndrew | 10. WBGU
Bowling Green State University
Bowling Green, Ohio
Sidney Stone |

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2. WRUL
World Wide Broadcasting Foundation
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Central High School Building
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William Pfeiffer
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Alameda and 33rd Streets
Baltimore, Maryland
Clarence T. DeHaven
6. WGBH-FM
Lowell Instit. Cooperative Broadcasting
Council
Symphony Hall
Boston, Mass.
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Scranton, Pennsylvania
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Bloomington, Indiana
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4. WFPL
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Louisville 3, Kentucky
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5. WBKY
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Lexington Kentucky
Wamille D. Henderson
6. WOSU
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Columbus, Ohio
W.H. Ewing
7. WNAS
New Albany City Schools
New Albany, Indiana
Vernon McKown
8. WWHI
Wilson Junior High School
Muncie, Indiana
John V. Maier
9. WEVC
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Evansville, Indiana
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Baton Rouge, Louisiana
Lucile Ruby
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A.R. Cates, Jr.
3. WUOA
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University, Alabama
Graydon Ausmus
4. WABE
Bd. of Education--14th Flr. City Hall
Atlanta, Georgia
Alvin Gaines
5. WUOT
University of Tennessee
Box 8540
Knoxville, Tenn.
Kenneth W. Wright
6. WGFS-FM
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Greensboro, North Carolina
Dale E. Keller
7. WTBS
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Miami 32, Florida
Vernon Bronson
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Toledo 6, Ohio
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2. WMCR
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Kalamazoo, Michigan
~~Wallace Garneau~~
Wallace Garneau
3. WKAR
Michigan State College
East Lansing, Michigan
Robert Coleman
4. WUOM
University of Michigan
Ann Arbor, Michigan
E.G. Burrows
5. WMUB-FM
Miami University
Oxford, Ohio
Harry Williams
6. WAJC-FM
Jordon College of Music
1204 N. Delaware St.
Indianapolis 2, Indiana
Tom Carnegie
7. WGRE-FM
DePauw University
Greencastle, Indiana
Harold T. Ross
8. WKSU-FM
Kent State University
Kent, Ohio
Walton W. Clarke
9. WDTR
9345 Lawton Ave.
Detroit, Michigan
Kathleen N. Lardie
10. WBEZ
Bd. of Education
228 N. LaSalle Street
George Jennings

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Madison, Wisconsin
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Iowa City, Iowa
R.C. Setterberg
3. WOI
Iowa State College
Ames, Iowa
Richard F. Vogl
4. KWLC
Luther College
Decorah, Iowa
Lee Mitzen
5. WCAL
St. Olaf College
Northfield, Minnesota
Milford W. Jensen
6. KUOM
University of Minnesota
Minneapolis, Minnesota
Burton Paulu
7. WNOV
Northwestern Vocational Institute
Grand Ave. at Grotto
St. Paul 5, Minnesota
John T. MacKnight
8. KUSD
University of South Dakota
Vermillion, South Dakota
Keith J. Nighbert
9. KFJM
University of North Dakota
Grand Forks, North Dakota
S. Donald Robertson
10. WEPS
Ed. of Education
High School Building
Elgin, Illinois
E.C. Waggoner

Leg VII

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University of Oklahoma
Norman, Oklahoma
John Dunn
2. KWGS
University of Tulsa
Tulsa, Oklahoma
Robert A. Wells
3. KMUW-FM
University of Wichita
Wichita, Kansas
Bill Gemar
4. KSAC
Kansas State College
Manhattan, Kansas
Robert W. Hilgendorf
5. KFKU
University of Kansas
Lawrence, Kansas
R. Edwin Browne
6. KSLH
Bd. of Education
1517 W. Theresa Ave.
St. Louis, Missouri
Marguerite Fleming
7. WVSH-FM
Audio Visual Center
School City of Huntington
Huntington, Indiana
M. McCabe Day
8. KWAR
Wartburg College
Waverly, Iowa
Raymond Wilderman

Leg VIII

1. KWSC
State College of Washington
Pullman, Washington
Allen Miller
2. KUOW
University of Washington
Seattle, Washington
Burge Calhoun
3. KBPS
Portland Public Schools
Portland, Oregon
Patricia L. Green
4. KOAC
Oregon State College
Corvallis, Oregon
James M. Morris
5. ~~KMAX~~ KWAX
University of Oregon
Eugene, Oregon
D. Glenn Starlin
6. KCVN
College of the Pacific
Stockton, California
Mrs. Marilyn Livingston
7. KUSC
University of Southern California
Los Angeles, California
Ivan M. Campbell
8. KANW
Albuquerque High School
Albuquerque, New Mexico
Rose Jeanne Carlisle
9. KVOF-FM
Texas Western College
El Paso, Texas
Virgil C. Hicks

Special

WIPR
Oficina de Radioemision Publica
San Juan, Puerto Rico
Jose M. Buitrago

NAEB TAPE NETWORK

STATEMENT TO THE BOARD OF DIRECTORS:

This report is not intended to be a detailed and complete accounting of network activities since the submission of the last report. It is rather designed to acquaint the board members, in a general way, with the progress of the network during the past few months and to propose a general plan for the improvement of the service in the immediate future. A complete report will be prepared in detail for the foundation early in the spring.

It is anticipated that any questions of interest and concern to board members can be elaborated on in discussion.

Richard L. Rider
Manager, Tape Network

PACKAGES #1 and #2

The general idea of package distribution seems to have met with general acceptance. At least no violent protests have been registered, and several rather enthusiastic approvals were received. It, therefore, appears safe to continue this method of distribution until such time as a mass duplicator is available.

The regular programs in Package #1 and #2 were:

MUSIC FOR THE CONNOISSEUR
BBC WORLD THEATRE
THE PEOPLE ACT
STORIES AND STUFF
FESTIVAL CONCERTS
INTERNATIONAL VISITOR
MASTERWORKS STORY
AMERICA AND THE WORLD
BLIGH OF THE BOUNTY
U.S. ARMY BAND CONCERTS

These can be divided as follows:

4	60:00	4	Music
4	30:00	2	Drama
2	15:00	1	Documentary
		1	Children's
		2	Talk

Total number of programs	10
Total program hours per week	6 $\frac{1}{2}$

In addition to the regular programs there were added to Package #2, two extras. These were:

The American TV Society Panel on "Televising of Trial and Hearings"; and a half-hour documentary, "Crossing on the Troop-Ship General Patch." The TV Panel was sent out as two $\frac{1}{2}$ -hour shows.

ACCEPTANCE OF PROGRAMS BY STATIONS

Packages #1 and #2

Under the present system of reporting on program use it is too early to get accurate figures on percentage of stations using various programs. The following figures are from the forms used at the time of offering programs, and are not to be considered as definite or accurate. The few report forms returned indicate a somewhat higher percentage of acceptance. In this case expressed doubt was not counted as acceptance. Thus, these figures are at the very least, conservative.

MUSIC FOR THE CONNOISSEUR	91%
BBC WORLD THEATRE	89%
THE PEOPLE ACT	91%
STORIES 'N STUFF	80%
FESTIVAL CONCERTS	72%
INTERNATIONAL VISITOR	65%
MASTERWORKS STORY	74%
AMERICA AND THE WORLD	70%
BLIGH OF THE BOUNTY	72%
U.S. ARMY BAND CONCERTS	68%

EXTRA PROGRAMS

In recent weeks the network has distributed three special, timely program series to a limited number of stations. The limitation being a function of the shortage of tape and time.

FIRE PREVENTION WEEK DRAMATIZATION	1 30-minute
Sent to	12 Stations
USUN REPORT (In preparation for meeting of UN General Assembly. Prepared for us by Fred Rope of US Mission to UN.)	4 15-minute
Sent to	26 Stations
HERALD TRIBUNE FORUM	4 $2\frac{1}{2}$ -hour
Sent to	24 Stations

WNYC and WGBH carried live.

PROPOSED PLANS FOR
PACKAGES #3 and #4

To start week of December 16

LEGS

It is anticipated that the number of legs will be increased for the issuing of Packages #3 and #4. In this way then, there will be a faster, smoother, and less troublesome distribution.

The question is, how many legs to establish. We are currently employing eight legs. Normally, though not always, we duplicate three copies at a time. This would indicate that the number of legs be in multiples of three, especially since the present charge is the same for each run-through regardless of number of copies made. This would suggest a very strong possibility of setting up twelve legs. The next lower multiple, nine, is not enough different than the present eight to be much of an increase. Or, it would be possible to set up in between, at ten or eleven legs.

Operationally it becomes a question of three of four-run-throughs per reel, for duplication. If more than nine copies are desired, it means four run-throughs, so we might as well have twelve legs as far as the operation is concerned.

However, there is a decided difference in number of tapes required. The following figures are based on 20 reels per issue of the two packages (per copy) and a 13 week duration. For nine legs this would require 240 reels, for 10 legs, 2600 reels, and for 12 legs 3120 reels.

At this point the only definite decision is to increase the number of legs.

PROPOSED PROGRAM SCHEDULE FOR PACKAGES #3 and #4

PACKAGE #3

<u>Title</u>	<u>Length</u>		
51-17 Music for the Connoisseur	60:00	Music	13
51-18 Masterworks Story	15:00	Music	13
51-19 Bach Memorial Concerts	30:00	Music	13
51-20 A Time for Planting	30:00	Documentary	13
51-21 Stories 'n Stuff	30:00	Children	13
51-22 Cooper Union Forum: Fears and Anxieties	60:00	Talk	11
51-23 America and the World: U of Denver Conference	30:00	Talk	13
51-24 Mental Health	15:00	Talk	13
51-25 BBC World Theatre	60:00	Drama	13

PACKAGE #4

51-26	University Concerts	60:00	Music	13
51-27	Pride and Prejudice	30:00	Drama	12
51-28	Aging Successfully	30:00	Talk	13
51-29	Living in an Atomic Age Bertrand Russell	15:00	Talk	6
51-30	NAEB Bonus Extras	Varying	Varying	Who knows?

BREAKDOWN

PACKAGE # 3

3	Music	3	60:00
3	Talk	4	30:00
1	Documentary	2	15:00
1	Children		
1	Drama		
		Total number of programs:	9
		Total program hours	: 5 $\frac{1}{2}$

PACKAGE # 4

1	Music	1	60:00
1	Drama	3	30:00
1	General	1	15:00
2	Talk		
		Total number of programs	5
		Total program hours	2 $\frac{3}{4}$

TOTALS

4	Music	4	60:00
5	Talk	7	30:00
1	Documentary	3	15:00
1	Children		
2	Drama		
1	General		
		Total number of programs:	14
		Total program hours	: 8 $\frac{1}{4}$

OPERATIONAL PROBLEMS

There remain a few operational problems that might be of some concern to the board. Our genial executive director and myself have them under consideration, but inspired suggestions would be most welcome.

1. Tape. Where can we get 3-4,000 new tapes for free?
2. Program selection committee. A complete "bust" thus far. We have been looking for a method that will not require an over-use of limited facilities to get programs auditioned and reactions returned. We still believe that member participation in this problem is highly desirable.
3. Duplicator. No progress. We apparently need a short course in the care and handling of brilliant engineers.
4. In-school programs. How best to handle this problem? How to distribute them?
5. Library service on old series and other items for which we can get necessary clearances?
6. Technical quality. We have a study under way of the means whereby we can achieve a level of quality satisfactory to all concerned. We hope to publish a lengthy treatise soon on the subject which will establish as firm a set of standards as seems possible. Any suggestions?
7. Should we have a firm policy on Governmental Information Office programs? Or judge each on its merits? We currently have HOLLAND CALLING and the first of a Swiss series, A TRIP THROUGH SWITZERLAND.
8. The proposed Air Forces program to be done by the Training Command.

SERIES FROM WUOM, U. OF MICHIGAN, WHICH THE NAEB
TAPE NETWORK HAS DISTRIBUTED

Tape Network 10-26-53

University of Michigan Symphonic Band

University Concerts

Political Dreams

Modern Views of Man and Society

The Musician Comments

Treasures off the Shelf

The Popular Arts in America

Tape Network
Report.
1953

NAEB NETWORK REPORT

NAEB Annual Convention

Oct. 30, 1953

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1) NETWORK OPERATION AND EQUIPMENT. The Network Headquarters manner of operation and its equipment are substantially the same as at this time last year. The Network has acquired a little more shelving, a few more tapes (we have almost 7,000 reels), and some minor equipment replacement. It has had two tape inspection devices built in an attempt to reduce the number of bad tapes being circulated. The Network employs the same number of workers, and for a time during the summer of 1953 it employed fewer.

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Last winter NAEB and Network Headquarters made a count of its outgoing mail. The result: 2,000 envelopes and 1,000 packages a month. The envelopes included letters, cue sheets, special announcements, Newsletters, etc.; the packages were mostly tape recordings. This quantity has been increased an estimated thirty per cent, and Headquarters predicts a continued sharp increase.

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13) CONCLUSION. The output of the Network has increased considerably during the past year--just as it has brown from its very beginning as Radio Station WNYC, New York City. The staff of its Headquarters has remained minimal because it has been the belief of the Association and Network Headquarters that a young and rapidly growing operation should attempt to get the most from the least rather than fall into the evils of early over-staffing.

Network Headquarters staff consists of:

3 full-time and 1 half-time worker concerned exclusively with the physical processing of tapes, record albums, books, and the records immediately attending this processing.

- 1 half-time worker , desk worker (A full-time worker devoting approximately half of her time to Network, half to NAEB work)
- 1 full-time worker devoting approximately half-time to desk work, half to physical processing.

In short, Network Headquarters (as distinguished from NAEB National Headquarters) has five full-time workers, the equivalent of one of whom does the desk work involved. Obviously, this is inadequate to the present still-expanding operation.

The Network Headquarters therefore recommends that additional help be made available as needed. In the meantime, one half-time worker will be moved from physical to clerical work, and Network Headquarters will attempt to make use of NAEB Headquarters' clerical personnel.

But the most helpful advance that could be made--and we consider this the main point of this report--would be a careful, realistic redefinition of station-Network-committee relationships and responsibilities and an insistence on orderly standardized procedure by all parties. This redefinition should be complete down to "who writes what letters." Standard procedure cannot comprehend every conceivable situation, of course, but it can and should be made to comprehend the greater part of them.

To help this redefinition, the Network submits the following suggestions, which will be considered activated unless countermanded:

STATIONS must submit an adequate number of Program Submission Forms for each program or series they wish the NAEB to consider for possible distribution over the Network. (Six copies for programs submitted for the Network Acceptance Committee; eight copies for programs submitted for the In-School Program Committee.) Stations are responsible for the complete editing of programs for general distribution and will have edited programs at Network Headquarters at least five weeks before they are to be released on the air. (The In-School Program Committee has in the past said that editing of their programs for Network distribution was unnecessary because stations would edit them in adapting them to their own use.) See Appendix B for Program Format Requirements.

THE NETWORK ACCEPTANCE COMMITTEE and THE IN-SCHOOL PROGRAM COMMITTEE will decide the acceptance and rejection of all programs except those which are in any way so timely as to render committee action impossible or those to which the Network is committed through other authorized agents. In the former cases the decision must be left to the Executive Director of NAEB and /or the Network Manager.

Committee votes should be submitted to the respective chairmen who will forward the results to the Network Manager. Whether letters of acceptance or rejection should be handled by the committee chairman, the Network manager, or the Executive Director is debatable. It is the opinion of the Network manager that these letters should proceed from the committee chairmen, who can write them as impersonal committee form-reports. If they are to be sent from Headquarters, the chairmen should render explicit committee decisions and any evaluations should be advanced as impersonal, quotable committee reports.

When submissions involve such large quantities of tapes as to render the submission of great numbers of duplicated forms and tape recordings for individual committee members impractical, the chairman of the proper committee may call a meeting to review the submission.

NETWORK HEADQUARTERS will confine itself to its function as a distribution center

primarily of tape-recordings, secondarily of disc-recordings, NAEB publications, etc. It will make only those policy and practice decisions which by their nature cannot profitably be handled by committees, executives, and the board of directors. It will do no kind of production work which subtracts from its staff as a distribution center, nor accept new functions unless granted the staff to handle them.

STATIONS, COMMITTEE, AND NETWORK HEADQUARTERS will all insist on standard, orderly procedure from each other and will uphold such procedure on their own parts.

This report is not in any sense meant to be negative. On the contrary, advances in Network activity are duly noted. When we say that "your problems are not ours, but ours are definitely yours," we are not trying to be ungracious, but merely to emphasize that the Network has not passed out of the stations' hands: it exists only as a function of you, the NAEB, your stations. It is your Network, not ours.

Nor in speaking of Network problems do we mean to imply that we are unaware of your many problems: many of you must struggle constantly for funds, for staff, to rebuff unjustified interference, to justify your very existence. Merely recognizing the existence of problems does not solve them, of course; but the history of NAEB and the Network does provide strong grounds for the belief that we shall.

Respectfully submitted,

John Holt

Manager, NAEB Network

Material for this report was collected with the assistance of Rosaline T. Biason.

NAEB NETWORK REPORT Oct. 30, 1953—Appendix A

Summer '51 to Fall '53

Item	Period* From Summer '51 to Summer '52	Period* From Fall '52 to Fall '53	Comment
No. of Series Distributed**	49	64	Increase of 15
No. of In-School Series Distributed	10	17	Increase of 7
No. of Programs Distributed			
Hour-long	191 (Prog. over $\frac{1}{2}$ hr. classed as hour)	190	
Half-hour	219	500	
Quarter-hour	227	115	
In-School	140	231	
TOTAL	<u>777</u>	<u>1,036</u>	Increase of 229
MMean Percentage of Stations Accepting Each Series	61.33	58.53	Down probably be- cause there is more selection
No. of Sources	22	21	
No. of Tapes Bicycled	7,524		
No. of Tapes Sent on Individual Station Basis		47,756	6 times more tape dupl. & dist. than in bicycle method
Total Air Hours			
Regular Series	11,539:45	23,890:21	
In-School Series	833:00	891:15	No info on 7 school series yet.
TOTAL	<u>12,372:45</u>	<u>24,781:36</u>	

*These two periods are defined by the complete change of Network operation procedure: from the old "leg system" to the "direct distribution" system which was inaugurated a short time before the last NAEB National Convention.

**With series running over 13 programs, 26 programs is counted as 2 series, 39 programs as 3 series, etc.

NAEB PROGRAM FORMAT

(NAEB Network Report--Appendix B)

Oct. 30, 1953

TO: ALL MEMBERS

- 1) All programs submitted to the Network must run within and close to standard times, i.e. 14:30, 29:30, 59:30, etc.
- 2) All programs must end with the NAEB station break: "This is the NAEB Network."
- 3) All timely references must be deleted; eg. "on this evening's program," "Good morning," "Goodnight," "be back next Tuesday," "the President's latest speech, given last week," "to be published next November." (The program may not be aired until long after "next November.")
- 4) When a program running an hour is submitted, neither reel should run more than 30:30 (nor the total time more than 59:30, of course). In the case of music it may be necessary to break this rule and run a reel as long as 31:00. But, please, do not do this if you can possibly help it. We may not be able to duplicate the long reel. If there is absolutely no way of putting a 59:30 program on two reels, put it on three.
- 5) All programs should indicate somewhere, preferably at both the beginning and the end, that they are tape-recorded, recorded, or tape-transcribed.
- 6) All programs should, if at all possible, credit the National Association of Educational Broadcasters at the beginning and/or the end.
- 7) Please send CUE SHEETS for all programs sent to the Network for distribution. Cue sheets should include: a) series title, b) program title and/or subject matter, c) names of speakers, musical numbers, d) cues, e) accurate times, f) a note as to whether or not recording is credited (and it should be if at all possible), g) any notes as to quality or contents which might interest broadcasting stations.

NOTES

1. Please mark all submissions "Audition" or "Master" and "Do Not Erase."
2. Do not pack sample program tapes or master tapes of programs slated for distribution together with used tapes being returned for erasure. Please pack separately and mark as noted above.
3. It is perfectly all right to take tapes from your weekly shipment from NAEB &, after playing, erase and use to submit auditions or masters for the new series you are contributing to NAEB Network. But if you do this, please let us know, either by letter or by marking the boxes clearly. We want to be able to credit you with having returned the tapes.
4. To help insure proper handling of your submission, address it according to its disposition; for instance:
 AUDITION
 NAEB Network
 14 Gregory Hall
 Urbana, Illinois or to
 NETWORK ACCEPTANCE COMMITTEE, IN-SCHOOL PROGRAM COMMITTEE, or NAEB NEW MASTER
 TAPES, NAEB Network, 14 Gregory Hall, Urbana, Illinois
5. For your own safety, it is best not to send your original tapes. Keep a safety copy!

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When submissions involve such large quantities of tapes as to render the submission of great numbers of duplicated forms and tape recordings for individual committee members impractical, the chairman of the proper committee may call a meeting to review the submission.

NETWORK HEADQUARTERS will confine itself to its function as a distribution center

primarily of tape-recordings, secondarily of disc-recordings, NAEB publications, etc. It will make only those policy and practice decisions which by their nature cannot profitably be handled by committees, executives, and the board of directors. It will do no kind of production work which subtracts from its staff as a distribution center, nor accept new functions unless granted the staff to handle them.

STATIONS, COMMITTEE, AND NETWORK HEADQUARTERS will all insist on standard, orderly procedure from each other and will uphold such procedure on their own parts.

This report is not in any sense meant to be negative. On the contrary, advances in Network activity are duly noted. When we say that "your problems are not ours, but ours are definitely yours," we are not trying to be ungracious, but merely to emphasize that the Network has not passed out of the stations' hands; it exists only as a function of you, the NAEB, your stations. It is your Network, not ours.

Nor in speaking of Network problems do we mean to imply that we are unaware of your many problems: many of you must struggle constantly for funds, for staff, to rebuff unjustified interference, to justify your very existence. Merely recognizing the existence of problems does not solve them, of course; but the history of NAEB and the Network does provide strong grounds for the belief that we shall.

Respectfully submitted,

John Holt

Manager, NAEB Network

Material for this report was collected with the assistance of Rosaline T. Bason.

NAEB NETWORK REPORT Oct. 30, 1953--Appendix A

Summer '51 to Fall '53

Item	Period* From Summer '51 to Summer '52	Period* From Fall '52 to Fall '53	Comment
No. of Series Distributed**	49	64	Increase of 15
No. of In-School Series Distributed	10	17	Increase of 7
No. of Programs Distributed			
Hour-long	191 (Prog. over $\frac{1}{2}$ hr. classed as hour)	190	
Half-hour	219	500	
Quarter-hour	227	115	
In-School	140	231	
TOTAL	<u>777</u>	<u>1,036</u>	Increase of 229
Mean Percentage of Stations Accepting Each Series	61.33	58.53	Down probably because there is more selection
No. of Sources	22	21	
No. of Tapes Bicycled	7,524		
No. of Tapes Sent on Individual Station Bases		47,756	6 times more tape dupl. & dist. than in bicycle method
Total Air Hours			
Regular Series	11,539:45	23,890:21	
In-School Series	833:00	891:15	No info on 7 school series yet.
TOTAL	<u>12,372:45</u>	<u>24,781:36</u>	

*These two periods are defined by the complete change of Network operation procedure: from the old "leg system" to the "direct distribution" system which was inaugurated a short time before the last NAEB National Convention.

**With series running over 13 programs, 26 programs is counted as 2 series, 39 programs as 3 series, etc.

NAEB NETWORK REPORT Oct. 30, 1953--Appendix A

Summer '51 to Fall '53

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NAEB PROGRAM FORMAT

(NAEB Network Report--Appendix B)
Oct. 30, 1953

TO: ALL MEMBERS

- 1) All programs submitted to the Network must run within and close to standard times, i.e. 14:30, 29:30, 59:30, etc.
- 2) All programs must end with the NAEB station break: "This is the NAEB Network."
- 3) All timely references must be deleted; eg. "on this evening's program," "Good morning," "Goodnight," "be back next Tuesday," "the President's latest speech, given last week," "to be published next November." (The program may not be aired until long after "next November.")
- 4) When a program running an hour is submitted, neither reel should run more than 30:30 (nor the total time more than 59:30, of course). In the case of music it may be necessary to break this rule and run a reel as long as 31:00. But, please, do not do this if you can possibly help it. We may not be able to duplicate the long reels. If there is absolutely no way of putting a 59:30 program on two reels, put it on three.
- 5) All programs should indicate somewhere, preferably at both the beginning and the end, that they are tape-recorded, recorded, or tape-transcribed.
- 6) All programs should, if at all possible, credit the National Association of Educational Broadcasters at the beginning and/or the end.
- 7) Please send CUE SHEETS for all programs sent to the Network for distribution. Cue sheets should include: a) series title, b) program title and/or subject matter, c) names of speakers, musical numbers, d) cues, e) accurate times, f) a note as to whether or not recording is credited (and it should be if at all possible), g) any notes as to quality or contents which might interest broadcasting stations.

NOTES

1. Please mark all submissions "Audition" or "Master" and "Do Not Erase."
2. Do not pack sample program tapes or master tapes of programs slated for distribution together with used tapes being returned for erasure. Please pack separately and mark as noted above.
3. It is perfectly all right to take tapes from your weekly shipment from NAEB, after playing, erase and use to submit auditions or masters for the new series you are contributing to NAEB Network. But if you do this, please let us know, either by letter or by marking the boxes clearly. We want to be able to credit you with having returned the tapes.
4. To help insure proper handling of your submission, address it according to its disposition; for instance:

AUDITION
NAEB Network
14 Gregory Hall
Urbana, Illinois or to
NETWORK ACCEPTANCE COMMITTEE, IN-SCHOOL PROGRAM COMMITTEE, or NAEB NEW MASTER
TAPES, NAEB Network, 14 Gregory Hall, Urbana, Illinois
5. For your own safety, it is best not to send your original tapes. Keep a safety copy!

THE NAEB TAPE NETWORK — Summer '51 to Fall '53

Item	Period From Summer '51 to Summer '52	Period From Fall '52 to Fall '53	Comment
No. of Series Distributed	(Including series 49 repeated for another 13 week period)	64	Increase of 15
No. of In-School Series Distributed	10	18	Increase of 8
No. of Programs Distributed			
Hour-long	191 (Prog. over $\frac{1}{2}$ hr. 		

Nov. 1, 1952

Are YOU A

T A P E - N A P P E R ? ? ?

You are if you've kept more tape network tape than you need!

To rid yourself of this label return ALL tape promptly!

You should never have more than 2½ weeks supply of network tape.

To determine if you are a Tape-napper check below.

Call Letters	Weekly Order	Tapes <u>not</u> Returned	Call Letters	Weekly Order	Tapes <u>not</u> Returned
KANW	2	2	WFPL	12	+64
KBPS	15	80	WGBH	7	39
KCVN	10	43	WGPS	13	41
KDPS	11	10	WGRE	15	30
KFJM	8	16	WHA	15	125
KFKU	12	24	WHPS	13	73
KMUW	15	52	WILL	--	--
KOAC	14	84	WKAR	13	26
KOKH	11	42	WKSU	14	76
KSAC	6	12	WMCR	15	67
KSDS	13	61	WMMI	--	--
KSLH	11	25	WMUA	--	--
KUOM	4	8	WMUB	13	54
KUOW	15	60	WNAD	11	22
KUSC	15	45	WNAS	6	19
KUSD	15	57	WNUR	8	31
KVOF	6	24	WNYC	3	25
KWAR	11	13	WNYE	4	22
KWAX	9	40	WOI	15	28
KWGS	15	47	WOSU	14	47
KWLC	12	29	WOUI	13	47
KWSC	12	51	WSAJ	4	13
WABE	15	59	WSHS	5	16
WAER	14	58	WSOU	12	95
WAJC	6	44	WSUI	11	44
WBAA	15	30	WTDS	6	8
WBEZ	8	17	WTHS	15	57
WBGD	4	8	WUNC	15	52
WBKY	15	70	WUOA	15	37
WBUR	15	91	WUOM	11	11
WDET	15	47	WUOT	14	58
WDTR	9	18	WUSC	15	40
WDUQ	12	36	WUSV	14	10
WEPS	15	31	WVSH	11	22
WFIU	14	21	WWHI	8	41
WBGU	15	55	WYSN	10	36

The above data was taken on Oct. 31, 1952

Total tape NOT returned 2,658 reels.

Interim Report
Nov., 1952

I. Number and Percentage of Acceptance Per Series of Pk. #9

<u>Series No.</u>	<u>Title and Producer</u>	<u>No. of Shows</u>	<u>Time</u>	<u>No. of Stations</u>	<u>%</u>	<u>Total # Net. Hrs.</u>
52-23	The Jeffersonian Heritage (NAEB-FAE)	13	30:00	70	97	455
52-24	Institute for Education by Radio-TV (WOSU)	10	30:00	44	61	220
52-25	The Male of the Species (Cooper Union)	10	1:00:00	46	64	460
52-26	Alabama String Quartet (WUOA)	5 ¹	1:00:00	55	76	275
52-27	Books and Coffee (WBAA)	6	30:00	49	68	147
52-28	A Trip Through Switzerland (Univ. of Berne)	12	15:00	53	74	159
52-29	Stories 'n Stuff (WILL)	13	30:00	56	78	364
52-30	University of Chicago Roundtable (U. of Chi.)	13	30:00	52	72	338
52-31	Fifteen Steps (WOL)	13	15:00	59	82	19145
52-32	Music of the Baroque (WGBH)	8	1:00:00	55	76	440
52-33	Political Dreams (WUOW)	5	1:00:00	45	63	225
52-34	Treasure Island (KPFA)	17	30:00	49	68	41630
52-35	American Folkways (WMUB)	13	30:00	64	89	416
52-36	Music for the Connoisseur (WNYC)	13	1:00:00	47	65	611
52-37	Voices of Europe (NAEB-FAE)	30:00	(Figures not available)			
52-38	People Under Communism (NAEB-FAE)	1:00:00	"	"	"	"

* Using 72 (the number of stations presently in the Network) as 100%.

† Complied by multiplying the time of the program by the number of programs in a series, multiplied again by the number of stations receiving the series.

I. (Con't)

Series
No.

52-39 Ways of Mankind (NAEB-FAE)

30:00 (Figures not available)

Shadows Before (United Nations Radio)

1 30:00 22x 100 11

Herald Tribune Forum (WNYC)

4 2:30:00 7

x Offered to only 22 stations.

70
4393:15 Hrs.

NAEB TAPE NETWORK

Interim Report Nov., 1952

II. Number of Series Taken by Each Station

<u>Call Letters</u>	<u>No. of Series Taken</u>	<u>Network Hrs. per Week</u>	<u>Call Letters</u>	<u>No. of Series Taken</u>	<u>Network Hrs. per Week</u>
KANW	2	4:45	WHA	14*x	7:30
KBPS	14	7:30	WHPS	13	6:30
KCVN	10	5:30	WILL	8x	4:45
KDPS	10*	5:00	WKAR	12*x	6:30
KFJM	6	4:00	WKSU	13	7:00
KFKU	10*x	5:45	WMCR	14	7:30
KMUW	14	7:30	WMMI	(Statistics not available)	
KOAC	13	7:00	WMUA	(Statistics not available)	
KOKH	10	4:30	WMUB	13	6:30
KSAC	5	2:00	WNAD	9*	5:00
KSDS	11	6:15	WNAS	7	3:30
KSLE	9x	4:30	WNUR	8	3:30
KUOM	3*x	2:00	WNYC	5	2:45
KUOW	14	7:30	WNYE	4	2:00
KUSC	14	7:30	WOI	14*x	7:30
KUSD	14	7:30	WOSU	13*x	7:00
KVOF	6	2:00	WOUI	13	6:30
KWAR	12	6:00	WSAJ	4	2:00
KWAX	8	4:15	WSRS	6	2:30
KWGS	14	7:30	WSOU	10	4:00
KWLC	11	5:30	WSUI	8*x	4:15
KWSC	11	6:45	WTDS	6*	2:45
WABE	14*	7:30	WTHS	14	7:30
WAER	12	6:45	WUNC	12*x	5:30
WAJC	6	3:00	WUOA	14	7:30
WBAA	14*x	7:30	WUOM	9*x	5:00
WBEZ	7*	2:45	WUOT	13*	7:00
WBGO	4	1:30	WUSC	12	7:00
WBGU	14	7:30	WUSV	13	7:15
WBKY	14	7:30	WVSH	11	5:30
WBUR	14	7:30	WWHI	8	3:30
WDET	14*	7:30	WYSN	8	4:00
WDR	10	4:30			
WDUQ	12*x	6:00			
WEPS	14	7:30			
WFIU	13*	7:15			
WFPL	11*	6:15			
WGBH	7	4:00			
WGPS	13	6:30			
WGRE	14	7:30			

Hrs. per 384:30
Week
Supplied to
Network

* Plus Shadows Before (UN) 30:00
x Plus HT Forum (WNYC) 4 x 2:30:00

Note: These figures do not include
Voices of Europe
People Under Communism
Ways of Mankind

NAEB TAPE NETWORK

Interim Report
Nov., 1952

III. Scale of Number of Stations
Accepting Series

<u>No. of Stations</u>	<u>No. of Series Accepted</u>
19	14
10	13
6	12
5	11
6	10
3	9
6	8
3	7
5	6
2	5
3	4
1	3
1	2
0	1
0	0

2 Stations on which statistics are
not available.

NAEB TAPE NETWORK

Interim Report Nov., 1952

IV. Median Scale of Series Acceptance

<u>Call Letters</u>	<u>No. of Series Accepted</u>	<u>Call Letters</u>	<u>No. of Series Accepted</u>
KBPS	14	KCVN	10
KMUW		KDPS	
KUOW		KFKU	
KUSC		KOKH	
KUSD		WDTR	
KWGS		WSOU	
WABE			
WBAA		2/3-KSLH	9
WBGU		WNAD	
WEEKY		WUOM	
WBUR			
WDET		KWAX	8
WEPS		WILL	
WGRE		WNUR	
WHA		WSUI	
WMCR		WVHI	
WOI		WYSN	
WTHS			
WUOA		WBEZ	7
		WGBH	
KOAC	13	WNAS	
WFIU			
WGPS		KFJM	6
WHPS		KVOF	
1/3-WKSU		WAJC	
WMUB		WSHS	
WOSU		WTDS	
WOUI			
WUOT		KSAC	5
WUSV		WNYC	
KWAR	12	WEGO	4
WAER		WNYE	
WDUQ		WSAJ	
WKAR			
WUNC		KUOM	3
WUSC			
Median---			
KSDS	11	KANW	2
KWLC			
KWSC			
WFPL			
WVSH			

NAEB TAPE NETWORK

Interim Report Nov., 1952

V. Tape Report (as of Oct. 29, 1952)

ACQUISITIONS

<u>Spring 1951</u>	Inherited from WNYC	300 (Approx)
1951-52	Purchased under regular budget	2088
1951-52	Purchased on memo U. of Ill. Stores	2903
1952-53	Purchased and on hand	<u>328</u>
	Sub Total	5619
1952-53	Requisitioned and Yet to be Delivered	<u>620</u>
	TOTAL	6239

UTILIZATION

800	regular weekly issue	
	5 week rotation	4,000
	Master File	600
	Old Legs (Pck. 7 & 8)	400
	Special Shows	
	UN Day	
	Herald Tribune Forum	300
	Lost, Broken, etc.	<u>300</u>
	Total	5,600

Oct. 25, 1952

Robert Lewis Shayer
Station WOI-TV
Iowa State College
Ames, Iowa

Robert VanDyke
W. K. Kellogg Foundation
Battle Creek, Mich.

Jose A. Buitrago
Radio Station WIPR
Oficina de Radiocomision Publica
San Juan, Puerto Rico

Seymour N. Siegel
President NAEB
Radio Station WNYC
2500 Municipal Building
New York 7, New York

Mrs. Gertrude G. Broderick
Radio Education Specialist
Office of Education
Federal Security Agency
Washington 25, D. C.

(Please read from bottom to top starting with the left hand column.)

John T. MacKnight
Radio Station WNOV
Northwestern Vocational Inst.
Grand Ave. at Grotto
St. Paul 5, Minn.

Don Hoffman
Radio Station KNUW
University of Wichita
Wichita, Kansas

4

Miss Lucile Ruby
Radio Station WLSU
Louisiana State University
Baton Rouge, Louisiana

R. Edwin Browne
Radio Station KFKU
University of Kansas
Lawrence, Kans.

4

Carl J. Kunz, Jr.
Radio Station WHAZ
Rensselaer Polytechnic Institute
Troy, N. Y.

S. Donald Robertson
Radio Station KFJH
University of North Dakota
Grand Forks, North Dakota

5

Edwin J. Turner
Radio Station WFUV
Fordham University
Bronx 58, New York

Clifton F. Schropp, Director
Radio Station KDFB
Des Moines Public Schools
629 Third Street
Des Moines, Iowa

3

James W. Shutt
Station WEVC FM
Evansville College
Evansville, Indiana

3

John C. Crabbe
Radio Station KCVN
College of the Pacific
Stockton, California

7

Miss Katherine E. Hatchett
Radio Station WBOE
Board of Education
Cleveland, Ohio

Miss Patricia L. Green
Radio Station KBPS
Portland Public Schools
Portland, Oregon

7

Milford C. Jensen
Radio Station WCAL
St. Olaf College
Northfield, Minnesota

4

Mrs. Rose Jeanne Jones
Radio Station KANW
Albuquerque High School
Albuquerque, New Mexico

6

(All stations above this point are actively participating in the network.)

Clarence T. DeHaven
Radio Station WBJS-FM
Baltimore Junior College
Alameda and 33rd Streets
Baltimore, Maryland

Edwin F. Wesley
Radio Station WRUL
World Wide Broadcasting Foundation
133 Commonwealth Avenue
Boston 16, Massachusetts

Ivan M. Campbell
Radio Station KUSC
University of Southern California
Los Angeles, California 7

Alvin Gaines
Radio Station WABE
Board of Education - 14th Floor, City
Atlanta, Georgia 4 Hall

Bruce Calhoun
Radio Station KUOW
University of Washington
Seattle 5, Wash. 7

Allen Miller
Radio Station KWSC
State College of Washington
Pullman, Washington 7

Northrop Dawson, Jr.
Radio Station KUOM
University of Minnesota
Minneapolis, Minn. 4

Lee Eitzen
Radio Station KWLK
Luther College
Decorah, Iowa 3

Miss Marguerite Fleming
Radio Station KSLH
Board of Education
1517 South Theresa Avenue
St. Louis 4, Missouri 2

Robert A. Wells
Radio Station KWGS
University of Tulsa
Tulsa, Oklahoma 4

Edwin G. Barrett
Station KSDS
San Diego City Schools
12th and Russ Streets
San Diego 2, Calif. 7

D. Glenn Starlin
Radio Station KWAX
University of Oregon
Eugene, Oregon 7

Robert D. Hilgendorf
Radio Station KSAC
Kansas State College
Manhattan, Kansas 4

Raymond Millerham
Radio Station KVAR
Laraburg College
Waverly, Iowa 3

Mrs. Elaine Tucker
Radio Station KOKH
Classen High School
Oklahoma City, Okla.

Virgil C. Hicks
Radio Station KVOF-FM
Texas Western College
El Paso, Tex. 6

James W. Morris
Radio Station KOAC
Oregon State College
Corvallis, Oregon 7

Keith J. Nighbert
Radio Station KUSD
University of South Dakota
Vermillion, South Dakota 5

Leo Martin
Radio Station WBUR
Boston University
Boston, Massachusetts

5

Miss Canille S. Hemmerson
Radio Station WBYX
University of Kentucky
Lexington, Kentucky

3

Sidney Stone
Radio Station WBGU
Bowling Green State University
Bowling Green, Ohio

3

Marguerite Kirk
Radio Station WGBQ
Director, Dept. of Libraries
Visual Aids and Radio
31 Green St., Newark 2, N. J.

5

George Jennings
Radio Station WBEZ
Board of Education
225 North LaSalle Street
Chicago, Illinois

2

John Henderson
Radio Station WDAA
Purdue University
Lafayette, Indiana

2

Tom Carnegie
Radio Station WJJC-FM
1204 N. Delaware St.
Indianapolis, Ind.

2

Miss Joan T. Olrich
Radio Station WABR
Syracuse University
Syracuse, New York

5

Dale F. Keller
Radio Station WGFS-FM
Greensboro Public Schools
501 Asheboro St.
Greensboro, North Carolina

4

Parker Wheatley
Radio Station WGEN
Lowell Institute Cooperative
Broadcasting Council, Symphony Hall
Boston 15, Mass.

5

H. E. Salley
Radio Station WFPL
Louisville Free Public Library
Louisville 3, Kentucky

3

George C. Johnson
Radio Station WFIU
Indiana University
Bloomington, Indiana

2

E. C. Waggoner
W E P S
Board of Education
High School Building
Elgin, Illinois

2

B. Kendall Crane
Radio Station WDUQ
Duquesne University
Pittsburg, Pennsylvania

4

Miss Kathleen V. Lardie
Radio Station WDIR
9345 Lawton Avenue
Detroit 6, Michigan

3

R. Dwight Wheeler
Station WDET
Wayne University 5063 Cass Ave.
Detroit, Mich.

3

James E. Durham
Radio Station WMHI
Municipal Junior College
Meridian, Miss.

4

Wallace Carnean
Radio Station WMCR
Western Michigan College
Kalamazoo, Michigan

3

Walton D. Clarke
Radio Station WKSU--FM
Kent State University
Kent, Ohio

4

Robert Coleman
Radio Station WKAR
Michigan State College
East Lansing, Michigan

3

Frank Schooley
Radio Station WJLL
University of Illinois
Urbana, Illinois

Mr. D. P. Whitley, Principal
Radio Station WHPS
Senior High School
801 Jones St.
High Point, N. Car.

Ray Stanley
Radio Station WHA
University of Wisconsin
Madison, Wisconsin

3

Harold F. Ross
Radio Station WGRE-FM
DePauw University
Greencastle, Ind.

2

Richard F. Vogel
Radio Station WOI
Iowa State College
Ames, Iowa

3

James F. Macanirew
Radio Station WNYE
Board of Education Station
29 Fort Greene Place
Brooklyn, New York

5

Bernard Buck
Radio Station WNYC
2500 Municipal Building
New York 7, New York

5

Lillian Butler
Radio Station WNUR
Northwestern University
Evanston, Illinois
Attn: Program Director

2

Vernon McKown
Radio Station WNAS
New Albany City Schools
New Albany, Indiana

3

John Dunn
Radio Station WNAD
University of Oklahoma
Norman, Oklahoma

4

Harry M. Williams
Radio Station WUCB-FM
Miami University
Oxford, Ohio

3

Francis V. Donovan, Jr.
Station WNUA
University of Massachusetts
Amherst, Mass.

Vernon Bronson
Radio Station WTHS
Division of Vocational Education
1410 N.E. 2nd Ave.
Miami 32, Florida 6

Harry D. Lamb
Station WEDS
Toledo Public Schools
1901 Central Avenue
Toledo, Ohio 3

R.C. Setterberg
Radio Station WSUI
State University of Iowa
Iowa City, Iowa 3

Rev. Thomas J. Gilhooly
Radio Station WSOU-FM
Seaton Hall University
South Orange, N.J. 5

Worthington A. Gregory
Radio Station WSHS FM
Sewanahaka High School
Floral Park, N.Y. 5

Dale O. Smock
Radio Station WSAJ
Grove City College
Grove City, Pa. 4

J. Daniel Logan
Director of Radio
Station WOUI
Ohio University
Athens, Ohio

W.H. Bring
Radio Station WOSU
Ohio State University
Columbus, Ohio 3

John V. Maier
Radio Station WWHI
Wilson Junior High School
Muncie, Ind. 2

M. McCabe Day
Radio Station WWSH
Audio-Visual Center
School City of Huntington
Huntington, Ind. 2

Rev. Richard F. Grady, S.J.
Radio Station WUSV
University of Scranton
Scranton 3, Pa. 5

Ernest E. Lent, Jr.
Radio Station WUSC-FM
University of South Carolina
Columbia, S. Car.

Kenneth D. Wright
Radio Station WOUT
University of Tennessee
Box 8540
Knoxville, Tenn. 4

E.G. Burrows
Station WUDM
University of Michigan
Ann Arbor, Mich. 3

Craydon Augustus
Station WUOA
University of Alabama
University, Ala. 4

John Young
Station WUNC
University of North Carolina
Chapel Hill, N. Car.

Juanita J. Rucker
Station WYSN
New Castle-Henry Township School
New Castle, Ind.

NAEB TAPE NETWORK

Interim Report
Apr. 1, 1953

Number and Percentage of Acceptance per Series of Winter and Spring 1953

<u>Series No.</u>	<u>Title and Producer</u>	<u>No. of Shows</u>	<u>Time</u>	<u>No. of Stations</u>	<u>%*</u>	<u>Total Net. Hrs.</u>
52-37	Voices of Europe (NAEB-FAE)	33 plus	30:00	66	80	1,749
52-38	People Under Communism (NAEB-FAE)	21 (7) (14)	1:00:00 30:00	66 66	80 80	462 462
52-39	Ways of Manhood (NAEB-FAE)	13	30:00	69	84	448:30
53-1	Stories 'n Stuff (WILL)	26 plus	30:00	60	73	780
53-2	University of Chicago Roundtable (Univ. of Chi.)	26 plus	30:00	54	66	702
53-3	Modern Views of Man and Society (WUCM)	8	1:00:00	41	50	328
53-4	The Musician Comments (WUCM)	26	15:00	63	77	409:30
53-5	Humanities Lecture (WGBH)	13	1:00:00	36	44	468
53-6	Old Books: Old Friends (WGBH)	26	30:00	56	68	728
53-7	The Children's Circle (WGBH)	26 plus	30:00	55	67	715
53-8	The City of Warming (WKAR)	13	30:00	53	65	344:30
53-9	Way Beyond the West (KPFA)	14	20:00	41	50	191
53-10	Folksongs and Footnotes (WGBH)	13	30:00	65	79	422:30
53-11	Report From Europe (WBAA)	26	15:00	66	80	429
53-12	Kindor in the Ivory Tower (KVMX)	13	30:00	45	55	292:30

* Using 82 (the number of stations presently in the Network) as 100%.
Compiled by multiplying the time of the program by the number of programs in a series, multiplied again by the number of stations receiving the series.

Interim Report Cont

53-13	The People Talk Back (NAAB-FAE)	4	2:30:00	49	60	490
53-14	The Drama of Poetry (WHA)	13 plus	30:00	55	76*	357:30
53-15	Our Search for Mental Health (CUE-NYC)	22	1:00:00	44	61*	968
53-16	Little Orchestra Society Concerts (WMXC)	8	2:00:00	51	71*	816
53-17	Treasures Off the Shelf (WUOH)	13	30:00	58	81*	377
53-18	Learning in Later Years (WKAR)	13	15:00	44	61*	143
Special	On the Death of Stalin: A Symposium (WGBH)	1	2:30:00	33	40	82:30
					TOTAL NET. HOURS	12,165:30
					Jan. 1-July 4	

* 72 stations used as 100% because 10 stations have not yet sent in the order forms

14 Gregory Hall
Urbana, Illinois
July 21, 1953

TO: Officers and Board of Directors
FROM: Frank E. Schooley, For Harry J. Skornia
RE: Report to Kellogg Foundation, and Requests for Grants, 1953-54

Report is attached herewith, such portions as you haven't seen. Certain appendices are missing because you have previous copies. However, should you find your file copy missing, let us know and we'll send along the missing appendix. I trust all is in order. One more note: the financial report of the University is missing too. It's a difficult part, and may reach you later, but rather than hold, I'm dispatching what you receive.

cc: Milbur Schramm
Harry Skornia

SECOND YEAR

EDUCATIONAL BROADCASTING PROJECT

A Report

from

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

to

THE W. K. KELLOGG FOUNDATION

July 1, 1953

This report was prepared by Frank E. Schooley for Executive Director Harry J. Skornia on behalf of The National Association of Educational Broadcasters. The writer was aided by the former Executive Director, James S. Miles, to whom he wishes here to express his thanks.

This report was transmitted to the W. E. Kellogg Foundation through Wilbur S. Schramm, Dean, Division of Communications, University of Illinois.

July 1, 1953

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS
REPORT TO THE W. K. KELLOGG FOUNDATION, JULY, 1953

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This is the story of educational broadcasting --- radio and television in the U. S. A., 1952-53. This is the story of the activities of the National Association of Educational Broadcasters, 1952-53.

This is a story made possible because the W. K. Kellogg Foundation saw fit to assist N. A. E. B. some two years ago. The N. A. E. B. story of 1952-53 accentuates the N. A. E. B. report made to the Kellogg Foundation at the end of the Foundation's first year grant to the Association.

The story of the year is an account of increased growth of the Association, of increased service to members and non-members in educational broadcasting, in increased members of the NAEB Tape Network, of recognition given the Association by educators, by the press, by government, and by Foundations, and by cooperative affiliation of other educational groups interested in serving society through the mass media.

N. A. E. B. performed a special service for educational broadcasting by holding a School Broadcast Seminar in the summer of 1952. This Seminar brought together outstanding educators and educational broadcasters with special interest in utilizing radio and television for serving the schools. A report of this seminar is appended (D). This Seminar was made possible under the Kellogg Foundation grant.

Continuing its service to members through regional meetings, N. A. E. B. held two such conferences this year, one for Region V at Chapel Hill, North Carolina in March, and the other for Region III at Ann Arbor, Michigan, during May, 1953. A report of the Region V Workshop is appended (E). The report of the Region III Workshop is now in process of being duplicated. Copies of such meetings are furnished all NAEB members --- active, associate, and affiliate --- and to others interested in the problems considered at such meetings. These Regional meetings, like the School Seminar, were made possible by the Kellogg grant.

Mention of meetings which serve educational broadcasting would not be complete without recognition of many others.

The National Convention, held in Minneapolis in the fall of 1952, was the largest such meeting ever held in the United States. But what's more important is that there was active interest expressed in the common problems of utilizing radio and television to serve contemporary society, an interest expressed not only by NAEB members, but by others who attended. Others included representatives of organized educational groups and of foundations interested in assisting an active organization seeking to serve through broadcasting.

The meetings of the Board of Directors, and of the Executive Committee, served to bring the operations of NAEB to a higher

level, to a closer understanding with the NAEB members. The Board met at the Minneapolis Convention, and in Columbus, Ohio, in connection with the Annual Institute for Education by Radio-Television. The Executive Committee met four additional times during that year.

In connection with the Columbus meeting, NAEB committees met to consider the problems facing NAEB and to make recommendations to the Board for reaching solutions to those problems. Out of these reports and recommendations, the Board and officers of the Association received guidance for improving the services to the NAEB members, but more important to all educational broadcasters.

For example, one action recommended (and taken) was that NAEB affiliate itself with other educational groups interested in common problems. Here action was initiated that led to an exchange of membership between NAEB and the American Association of Agricultural College Editors. Subsequently, arrangements have been made for exchange of memberships between NAEB and the University Film Producers Association, as well as the Junior League. Other such exchanges are contemplated.

This led to another action. An NAEB Liason Council has been created. Its membership shall consist of educational communicators engaged in the use of mass media for educational purposes. Thus, NAEB hopes to bring closer together those organizations with a common purpose, a common goal.

It has been suggested that NAEB Committees are active groups. They are. These committees, appointed by the president, all met during the year. Most of them met and reported at Columbus, as indicated. It was at the Columbus meeting that plans were made for a special study and report by the NAEB Engineering Committee. This committee, with support supplied by the Fund for Adult Education, studied television equipment on display at the Exhibit at the National Association of Radio and Television Broadcasters' convention in Los Angeles during April. This committee report has been made available to all members, and to others interested in educational television equipment. The report is appended (E).

The International Relations Committee has had a busy year. It was instrumental in working out with the State Department arrangements for broadcasting Fulbright Scholarships in the United Kingdom, France, and Italy during the coming year. A special NAEB Committee screened the applicants and recommended the names of the three Scholars, who have been notified of their acceptance only within the past few days. Coincidentally, NAEB has arranged for an exchange of scholars from the three countries concerned. These exchange scholars will serve in the U. S. A. as the Fulbrights selected by NAEB serve across the Atlantic.

The Chairman of the International Relations Committee attended a meeting of the International University of the Air in Paris this spring. Out of this meeting came plans for an exchange of educational programs between 22 countries of the world. The Chairman

is also arranging to also have NAEB entries in Prix Italia competition. He also will attend the Prix Italia meeting in Rome later this year.

NAEB is a member of the Joint Committee on Educational Television, and of the American Council on Education.

In late June, the NAEB President attended an UNESCO-sponsored Institute for Music Education for Youth and Adults in Brussels. The NAEB president attended in the interest of the exchange of music between the various countries. He also conferred with officials of the British Broadcasting Corporation in London regarding exchange of programs.

During the year, NAEB administered a grants-in-aid program for seven radio program series and six television series. The grant of \$80,000 was made to NAEB by the Fund for Adult Education.

Also NAEB organized and held the NAEB Educational Television Seminar at Lincoln Lodge, University of Wisconsin, during June, 1953. Here the role of the educational television station, the audience-based needs, and the resources and potential resources of such stations were considered by leading educators and by leading broadcasters of educational institutions. A report of the Seminar will be published about September 1. The Seminar was made possible by a grant from the Fund for Adult Education.

To this point no specific mention of Headquarters operations has been made -- no mention as such. All of these services and operations were possible only because of the Headquarters operations, supported by the grant from the W. K. Kellogg Foundation.

It should be noted here that NAEB came through another successful

year of operations because of the wholehearted support and cooperation of its officers, as well as the loyalty of its members.

Unfortunately, NAEB lost the services of its first Executive Director, James S. Miles, on February 1, 1953. The current Executive Director, Dr. Harry J. Skornia, began service June 1. Dr. Skornia, serving the United States State Department as administrator of the Red White Red Network in Austria, could not assume his duties before that time. In the interim, the Executive Director duties were carried on by the NAEB Treasurer, Frank E. Schooley, of the University of Illinois. In fact, the Treasurer continues to serve in NAEB Headquarters, while Dr. Skornia visits NAEB members from Coast to Coast on an FAE grant. Thus, while absent from educational broadcasting circles in the U. S. A. for two years, the incumbent actually will undertake his duties with a fresh but thorough acquaintanceship with educational broadcasting and the educational broadcasters, both radio and television.

There are other services which might be mentioned. Headquarters continues to distribute LP recordings of three radio series it produced --- THE JEFFERSONIAN HERITAGE, THE WAYS OF MANKIND, and PEOPLE UNDER COMMUNISM. It conducted a television monitoring study in New York City, January 4-10, 1953, the third successive such study.

Headquarters handles hundreds of requests from organizations and institutions relating to educational radio and television. In fact, the growth of the organization and the services performed by

it are such that it is difficult to imagine a staff of the present size being able to cope with the burden for any great length of time. For a sampling of mail activities, see Appendix F.

The Headquarters office continued publications of the NAEP News Letter on a monthly basis. A service to its members, the News Letter was supplemented each month by special service items mailed as a packet to members. As an example of the type of materials frequently mailed members, the report on Television Kinescopic Recorders, by Vernon Putnam, University of Illinois, is appended (G).

THE NAEB TAPE NETWORK

July, 1953

The story of this year is not so complicated as that presented to the Kellogg Foundation a year ago. Not so complicated, if one considers the various types of problems. But that is not to suggest that problems were non-existent.

The problems of 1952-53 were primarily those of growth. The demands upon the NAEB Tape Network exceeded expectations. More stations joined the network, more programs were available for distribution at times than the Network was able to handle. The quantity of programs duplicated each week was practically capacity every week.

The quality of programs was maintained only by hard work of the operating staff, and by cooperation of the NAEB Network Acceptance Committee. At one time during the year, the Network Acceptance Committee auditioned some 77 programs as an aid to the Network staff in program selection.

The In-School Program Committee of NAEB also auditioned program offering for the year, and made the In-School program selections for the Network.

Services and uses of the Network are best told in the statistics to be found in the appendices, A, B, and C.

PLANS FOR 1953-54

The plans and hopes of N. A. E. B. for 1953-54 are those of increased service, which are indicated in the attached supplementary budget request. The regular budget request falls into three main categories:

1. Headquarters office functions.
2. NAEB Tape Network operations.
3. Seminars, meetings, and services.

With regard to the request for renewal of the (regular) grant by the Kellogg Foundation, based upon the original five-year grant to the University of Illinois for N. A. E. B., and subject to annual review, the total expanded budget should be noted. It is based upon anticipated revenues from members taking the Network service. The Kellogg sums are in accordance with the original grant, providing for a reduction in the amount granted for purposes of supporting the NAEB Tape Network.

Plans call for continuation of the regional meetings. Already three (of six) regional meetings have been held. Here, NAEB has been able to "touch" every member on the home grounds, to serve where service is needed. The next planned Regional meeting is for Region VI on the west coast. Later this year, a meeting of Region I, on the East Coast is planned.

The Board of Directors and the Executive Committee will continue their meetings at about the same frequency, and the NAEB

Committees will met in connection with the National Convention at the University of Oklahoma in late October.

During the coming year, it is proposed that NAEB have a study made of the NAEB Tape Network to learn of its effectiveness over a three-year period, to learn what its members need and use, to learn of its effectiveness in raising the standards of educational broadcasting. With this study, a similar one of the effectiveness of the Headquarters office is also proposed. Obviously, these findings will be transmitted to the Foundation for its guidance.

N. A. E. B. also submits for consideration of the Kellogg Foundation budgetary requests which will enable it to offer more and better services in the field of educational radio and television broadcasting. The supplementary budgetary requests, with annotations, is attached.

The proposals for supplementary grants, with annotations, best speak for themselves individually. N. A. E. B. believes they have merit, believes that we must go forward, not coast, nor stand still.

TO: The W. K. Kellogg Foundation

FROM: Frank E. Schooley, Treasurer, NAEB

RE.: Proposals to expand the W. K. Kellogg Foundation support to N. A. E. B. for 1953-54, either by transferring funds from the 1954-55 budget, or by supplying new funds.

--- New Tape Duplicator for the NAEB Tape Network \$ 9,900.00

The Network has grown to such size that it is difficult to give satisfactory service to all members at all times, and Network size continues to increase. Specifically, it is proposed to secure another Tape Duplicator, same size as the present model, to (1) expand the program offerings by about 50%, (2) to give greater flexibility to members in selecting programs for use, (3) to have facilities for special timely programs which is not possible under present capacity operations, and (4) to provide for emergency operations, should the one and only present Duplicator need repair.

--- Additional Tape Supply for the NAEB Tape Network 5,000.00

The growth in size of Network and amount of service rendered has far exceeded the original estimates. The Network has never had ample supply of tapes for efficient operation. This has been simply an underestimate of needs for such type of service.

--- Additional staff for Headquarters to give service to increasing demands of educators and educational institutions in both radio and television. 18,400.00

a. Associate Director -- To provide program and station management consultation services to the stations now operating, (2) to arrange further exchange of ideas between stations, (3) to encourage development of new educational stations, and (4) to encourage the educational utilization of educational radio programs by schools. (\$8,000)

b. Associate Director -- The same type of services for television as indicated in "a" above. This is an area where service is needed, where NAEB must fill the gap. This person would place emphasis upon programming needs. (\$8,000)

Kellogg Requests -- 2

c. Additional help in NAEB TAPE NETWORK operations, to provide additional service indicated by new duplicator. This amount probably will not supply the help, but this amount might be supplemented from the "labor" item in the regular Kellogg-NAEB budget. (\$2,400)

- Travel for each of the two Associate Directors, at \$2,200 per year. \$4,400.00
- Duplication of service materials for educational broadcasters. Such service materials would be on educational and radio television programming, management, operations, and utilization. 3,600.00
- Radio Program Service for Schools 2,160.00

This would be the initial effort to make available to school systems program series that had been accepted and used by the NAEB Tape Network. This would be tried on a small scale, to determine needs and potentialities for future expansion. Simply stated, this service would be inaugurated with previous and present NAEB Tape Network series made available by tape recording. Master copies of programs would be kept on file. Tapes would be sold to stations at \$5.50 per 30 minutes of programming, limiting each tape to two programs, or programs would be copied upon tapes furnished by school at \$1 per program, or rented on a nominal basis, if the rental demand arises.

The cost factors arising are: (1) small storage cabinet, (2) tape supply, (3) cataloging of available programs, (4) securing "rights" holders permissions to use the series for such purposes, and (5) preparation of description materials for distribution, and (6) distribution and handling of programs. Estimates:

-Tapes for first 3-year Network programs,	
in-school programs only	\$1260.00
-Storage cabinet	300.00
-Cataloging, duplicated materials,	
clearances	600.00
	<u>\$2160.00</u>

It should be noted that approximately \$1500 could be diverted to the NAEB Tape Network at a later date if this project is found not to be filling an apparent educational need.

- Regional In-Service and Consultation Services 3,000.00

Service to educational broadcasters, members or non-members of NAEB, to be provided by the Regional Directors, or others selected, at no compensation, but with expenses paid. Six regions @ \$500 per region.

- In-service committee meetings. 1,200.00

Additional funds are needed to get the working committees together to plan and take action on problems of educational broadcasting. Examples: Engineering, on engineering standards for school stations, and their needs; long-time planning of in-school program series, and planning of needed programs for adults.

- Prestige Radio Series. 80,000.00

To produce this series of programs would cost approximately \$5,000 per program, for series of 13 programs, and approximately \$15,000 to promote listenership for the series.

The series would, or could be, in the area of education, agriculture, or community health. They would be intended for the adult audience, with possible secondary usage in study groups and in schools.

This series would be planned and produced by professionals, with eminent consultant or consultants to check the authority of the productions.

For example, see attached memo outline of possible series.

- Staff Study on Organizational-Operational Needs of Television Network.

This study to be made within five-month period to determine the needs, uses, program problems, production problems, organizational, and operational needs of an Educational Television Network, and to ascertain costs of initiating and operating such a network.

Director	\$5,000.00
Staff, including secretarial	2,000.00
Travel, and contingencies	1,500.00

8,500.00

- Establishment of an NAEB Office in Washington, to serve NAEB in Washington and in New York City.

This would serve:

a. Representative of NAEB with other educational organizations, with headquarters in Washington; such as U. S. Office of Education, Association of Land Grant Colleges, the American Council on Education, and the U. S. Office of Education.

Kellogg Requests - 4

- b. Representative of NAEB in relationships with government, including the FCC, and other agencies.
- c. Supply members with printed or duplicated reports on government activities that affect broadcasting.
- d. Supply NAEB Tape Network with weekly or semi-monthly programs on Education from Washington.
- e. Serve similarly in New York on weekly or semi-monthly basis, as services are needed.

Funds needed would be allocated:

a. Associate Director	\$10,000
b. Secretary	3,600
c. Radio programs	2,600
d. Service materials	2,400
e. Travel	1,000
	<u>\$19,600</u>

- Grants-in-Aid for Series of In-School Radio Programs. (3 series) 16,000.00

These grants would be administered by NAEB, and would be made available to educational institutions with radio stations or with radio programs production centers. The grants, to be made upon application, would be used by educational institutions to improve a series, which might need the "lift" to bring it to NAEB Tape Network quality.

- Grants-in-Aid for Television Series of programs (2 series) 20,000.00

To aid an educational institution in the planning and production of series of educational programs for television. The funds to be administered by NAEB. Grants to be made upon application, and upon showing of potential good to educational television to come from such series.

- In-Service Training Program 7,800.00

To provide for the exchange of staff personnel on six stations, to provide for upgrading of personnel and stations' staffs. The funds would be used only to cover differentials in such items as travel, subsistence, and salaries.

- Exchange fellowships, to cover out-of-pocket expense of Fulbright Scholar to Great Britain (\$2250), and travel and incidental expenses of return-fellow to USA (\$750). 3,000.00

- Indirect costs to be added to above items approved, @ 5 per cent.

Kellogg Requests - 5

Prestige Radio Series -- Proposed -- Sample Outline

AND MAN SHALL GROW

(Education in the U.S.A.)

Series - Thirteen (13) one-half hour programs.

Purpose - To show the role of education in the development and growth of the U.S.A. to government, to society, and to the individual.

Contents - Resources of education, based upon research. To include educators and the educated, the child and the adult, the stories of trials--successes and failures, and examples of contributions to a developing Democracy.

Techniques --Basically, woven documentary and narration.

Authorities--To be planned and produced by competent professional personnel, under direction and supervision of professional producer, aided by professional educator or educators as consultants. Example of possible consultants: Professor James Bartlett Edmonson, Dean Emeritus, College of Education, University of Michigan; Professor Ralph Tyler, University of Chicago; Professor Edgar Dale, Ohio State University.

Uses - (1) By NAES Tape Network stations, first choice; (2) commercial radio stations, on non-commercial basis; (3) adult education groups; (4) in-school use; (5) libraries; and (6) the general public.

7-1-53

J. Schooley

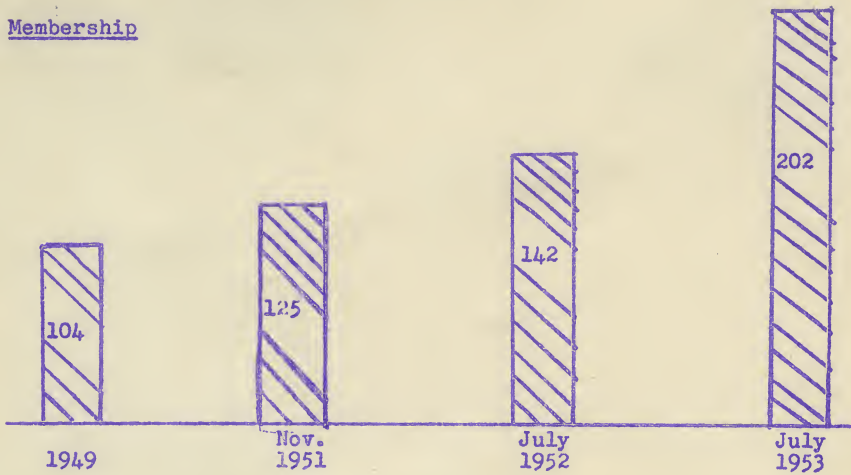
IN SUMMARY ---

HIGHLIGHTS OF KELLOGG-N.A.E.B. CO-OPERATION
1952-53

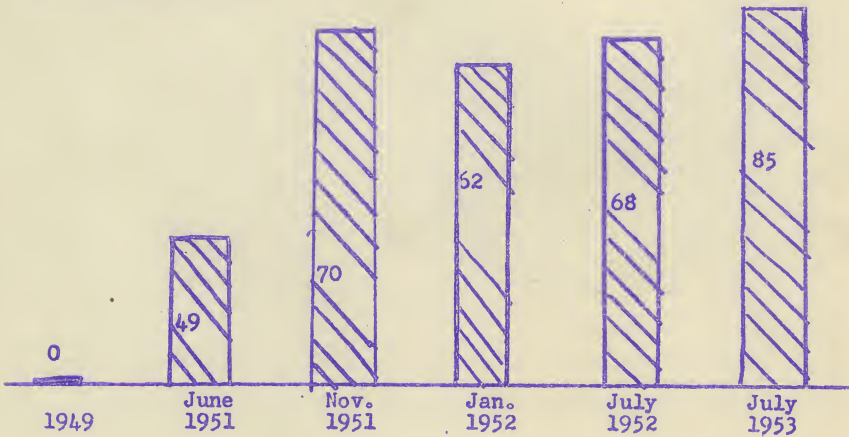
1. 21,477 hours, 21 minutes of program supplied
NAEB Tape Network stations.
2. N.A.E.B. had 99 active members, 84 associate
members, 19 affiliate members --- a total of 202.
3. N.A.E.B. held its largest planning Convention at
Minneapolis.
4. N.A.E.B. held the Lincoln Lodge Seminar at Madison,
Wisconsin, to determine the future course for
educational television in U.S./.
5. Held two regions meetings, one at Chapel Hill, the
other at Ann Arbor.
6. Established the N.A.E.B. Liason Council to bring
together those organizations working with the
mass media.
7. Co-operated with the State Department in granting
Fulbright Scholarships to the United Kingdom, France,
and Italy, and in arranging for exchange scholars
to come to this country.
8. Administered grants-in-aid in the amount of \$80,000
to up-grade educational radio and television
programs.
9. Issued School Seminar report for guidance of
school broadcasters.
10. Participated in International University of the Air
meeting in Paris and the UNESCO-sponsored Institute
for Music Education of Youth and Adults in Brussels.

IN SUMMARY

Membership



Tape Network Members



APPENDIX "A"

HISTORICAL SUMMARY OF THE NUMBER OF STATIONS PARTICIPATING IN THE NAEB TAPE NETWORK

February, 1950—The first series to be distributed by WNYC, originator of the NAEB Tape Network, was WE HUMAN BEINGS.

This series was distributed to 19 stations

December, 1950—The tenth series, IDEAS AND THEIR COMMUNICATION, was the last series to be distributed by WNYC. The Headquarters was moved to the University of Illinois in January, 1951.

IDEAS AND THEIR COMMUNICATION was distributed to ...
41 stations

May, 1951—In the NAEB Tape Network Progress Report #2 Network Manager, Dick Rider, reported that the number of stations now being serviced by the NAEB Tape Network was.....43 stations

June, 1951—The number of stations increased to.....46 stations

July, 1951—Of the 69 active members of NAEB, the number receiving network service was.....52 stations

November, 1951—With the start of the package method of distribution, the network was servicing.....70 stations

December, 1951—A service assessment fee was levied for the NAEB Tape Network Service.

January, 1952—Of the 79 active members, those receiving network service were.....62 stations

May, 1952—The number of stations now being serviced by the NAEB Tape Network totaled.....65 stations

July, 1952—The Mass Duplicator was delivered. The number of stations now being serviced was.....68 stations

September, 1952—With the beginning of individual service for each station, the Network was servicing.....74 stations

January, 1953—With the Winter '53 offerings, the Network was servicing.....80 stations

July, 1953—One year after the receipt of the Mass Duplicator, the Network is servicing.....85 stations

LIST OF STATIONS CURRENTLY PARTICIPATING
IN THE NAAB TAPE NETWORK

KACC (FM)	Abilene Christian College	Abilene, Tex.
KANW (FM)	Albuquerque Bd. of Education	Albuquerque, N.M.
KBGC (FM)	Oklahoma Baptist University	Shawnee, Okla.
KBPS (AM)	Portland Public Schools	Portland, Ore.
KCSM (FM)	San Mateo Jr. College	San Mateo, Calif.
KCVN (FM)	College of the Pacific	Stockton, Calif.
KDPS (FM)	Des Moines Public Schools	Des Moines, Iowa
KFJM (AM)	University of North Dakota	Grand Forks, N.D.
KFKU (AM)	University of Kansas	Lawrence, Kan.
KANU (FM)	" " "	" "
KMTW (FM)	University of Wichita	Wichita, Kan.
KOAC (AM)	Oregon State College	Corvallis, Ore.
KOKH (FM)	Oklahoma City Bd. of Education	Oklahoma City, Okla.
KPFA (FM)	Pacifica Foundation	Berkeley, 4 Calif.
KSAC (AM)	Kansas State College	Manhattan, Kan.
KSDS (FM)	San Diego City Schools	San Diego, Calif.
KSLH (FM)	St. Louis Bd. of Education	St. Louis, Mo.
KTOY (FM)	Tacoma Public Schools	Tacoma, Wash.
KUOM (AM)	University of Minnesota	Minneapolis, Minn.
KUOW (FM)	University of Washington	Seattle, Wash.
KUSC (FM)	University of Southern California	Los Angeles, Calif.
KUSD (AM)	University of South Dakota	Vermillion, S.D.
KVOF (FM)	Texas Western College	El Paso, Tex.
KWAR (FM)	Wartburg College	Waverly, Iowa
KWAX (FM)	University of Oregon	Eugene, Ore.
KWGS (FM)	University of Tulsa	Tulsa, Okla.
KWLC (AM)	Luther College	Decorah, Iowa
KWSC (AM)	State College of Washington	Pullman, Wash.
WABE (FM)	Atlanta, Ga., Bd. of Education	Atlanta, Ga.
WAER (FM)	Syracuse University	Syracuse, N.Y.
WAJC (FM)	Battler University	Indianapolis, Ind.
WBAA (AM)	Purdue University	Lafayette, Ind.
WBEZ (FM)	Chicago Bd. of Education	Chicago, Ill.
WBGO (FM)	Newark, Bd. of Education	Newark, N.J.
WBGU (FM)	Bowling Green State University	Bowling Green, Ohio
WBKY (FM)	University of Kentucky	Lexington, Ky.
WBCE (FM)	Cleveland Bd. of Education	Cleveland, Ohio
WBUR (FM)	Boston University	Boston, Mass.
WDET (FM)	Wayne University	Detroit, Mich.
WDTR (FM)	Detroit Bd. of Education	Detroit, Mich.
WDUQ (FM)	Duquesne University	Pittsburgh, Pa.
WEPS (FM)	Elgin, Ill., Bd. of Education	Elgin, Ill.
WFEE (FM)	Public Schools of Flint, Mich.	Flint, Mich.
WFIU (FM)	Indiana University	Bloomington, Ind.
WFPL (FM)	Louisville Free Public Library	Louisville, Ky.
WGBH (FM)	Lovell Institute Cooperative Broadcasting Council	Boston, Mass.
WGFS (FM)	Greensboro Public Schools	Greensboro, N.C.
WGRE (FM)	DePauw University	Greencastle, Ind.
WHA (AM)	University of Wisconsin	Madison, Wis.
WHA (FM)	" " "	" "
WHAZ (AM)	Rensselaer Polytechnic Institute	Troy, N.Y.

STATIONS (CON'T)

WILL (AM)	University of Illinois	Urbana, Ill.
WIUC (FM)	" " "	" " "
WIFR (AM)	Oficina de Radioemision Publica	San Juan, Puerto Rico
WKAR (AM)	Michigan State College	East Lansing, Mich.
WKAR (FM)	" " "	" " "
WKSU (FM)	Kent State University	Kent, Ohio
WLSU (FM)	Louisiana State University	Baton Rouge, La.
WMCB (FM)	Western Michigan College	Kalamazoo, Mich.
WMUA (FM)	University of Massachusetts	Amherst, Mass.
WMUB (FM)	Miami University	Oxford, Ohio
WNAD (AM)	University of Oklahoma	Norman, Okla.
WNAD (FM)	" " "	" " "
WNAS (FM)	New Albany City Schools	New Albany, Ind.
WNUR (FM)	Northwestern University	Evanston, Ill.
WNYC (AM)	Municipal Broadcasting System	New York, N.Y.
WNYC (FM)	" " "	" " " "
WNYE (FM)	Bd. of Education	Brooklyn, N.Y.
WOI (AM)	Iowa State College	Ames, Iowa
WOI (FM)	" " "	" " "
WOSU (AM)	Ohio State University	Columbus, Ohio
WOSU (FM)	" " "	" " "
WOUI (FM)	Ohio University	Athens, Ohio
WPRK (FM)	Rollins College	Winter Park, Fla.
WSAM (AM)	Grove City College	Grove City, Pa.
WSHS (FM)	Sewanhaka High School	Floral Park, N.Y.
WSOU (FM)	Seton Hall College	South Orange, N.J.
WSPE (FM)	Griffith Institute and School	Springville, N.Y.
WSUI (AM)	State University of Iowa	Iowa City, Iowa
KSUI (FM)	" " " "	" " " "
WTES (FM)	Toledo Public Schools	Toledo, Ohio
WTHS (FM)	Lindsey Hopkins Vocational School	Miami, Fla.
WTRI (FM)	Temple University	Philadelphia, Pa.
WTUN (FM)	Tampa University	Tampa, Fla.
WU-NC (FM)	University of North Carolina	Chapel Hill, N.C.
WUOA (FM)	University of Alabama	University, Ala.
WUOM (FM)	University of Michigan	Ann Arbor, Mich.
WUOT (FM)	University of Tennessee	Knoxville, Tenn.
WUSC (FM)	University of South Carolina	Columbia, S.C.
WUSV (FM)	University of Scranton	Scranton, Pa.
WVSH (FM)	Huntington City Schools	Huntington, Ind.
WWHL (FM)	Wilson Jr High School	Muncie, Ind.
WYSN (FM)	New Castle-Henry Township Schools	New Castle, Ind.

APPENDIX "B"

SERIES DISTRIBUTED BY NAEB TAPE NETWORK AND THEIR UTILIZATION
July, 1952 -- July, 1953

Series & Title	Source	No. of Programs	Length of Each Prog. (Min)	Total Air Time (Hrs) of Each Series	No. of Stations Using	% of Usage	Total Air Time*
At this point, the number of stations on the Network was 68							
✓ 52-14 Looking Ahead in Education	Cooper Union Forum	14	60:00	14:00	30	44	420:00
✓ 52-15 Stories 'n Stuff	WILL	13	30:00	6:30	27	40	175:30
✓ 52-16 Music for the Voices	KWLG	13	15:00	3:15	27	40	87:45
✓ 52-17 Invitation to Read	KMAX	13	15:00	3:15	31	46	100:45
✓ 52-18 The Virginians	BEC	13	30:00	6:30	29	43	188:30
✓ 52-19 Security Begins at Home	FSA	13	15:00	3:15	22	32	71:30
✓ 52-20 International Visitor	WOSU	13	15:00	3:15	23	34	74:45
✓ 52-21 The Bard of Avon	WILL	13	30:00	6:30	26	38	169:00
✓ 52-22 NAEB Extras							
The Battle of Leyte Gulf	BEC	1	60:00	1:00	24	35	24:00
The Thames	BEC	1	60:00	1:00	23	34	23:00
Da Vinci	BEC	1	60:00	1:00	24	35	24:00
Da Vinci	Cooper Union Forum	3	60:00	3:00	22	32	66:00
NAEB BROADCAST SERIES FOR IN-SCHOOL, 24 STATIONS.							
✓ 52-5 Let's Find Out	KSLH	14	15:00	3:30	24	100	84:00
✓ 52-6 Uncle Dan of Froggy Hollow Farm	WARE	14	15:00	3:30	23	96	80:30
✓ 52-7 Distant Lands	WNYE	14	15:00	3:30	24	100	84:00

*Percentage of Usage is that percentage of stations which actually used the series among those to whom the series is offered

*Total Air Time is the time of the series multiplied by the number of stations using.

14 610:45

Series & Title	Source	No. of Programs	Length of Each Prog. (Min)	Total Air Time of Each Series	No. of Stations Using	% of Usages	Total Air Time*
✓52-8 Tales From the Four Winds	WNYE	14	15:00	3:30	24	100	84:00
✓52-9 Know Yourself	KSLH	14	15:00	3:30	24	100	84:00
✓52-10 Treasure Chest of Poetry Treasures Off the Shelf	WBOE	14	15:00	3:30	24	100	84:00
SPECIAL PROGRAMS. OFFERED TO THE 63 STATIONS ON THE NETWORK							
Special--US Chamber of Commerce	USCC	5	20:00	1:30	41	60	61:30
Special--Herald-Tribune Forum	WNYC	4	2:30:00	10:00	7	10	70:00
At this time the number of stations on the Network was 79							
52-23 The Jeffersonian Heritage	NAEB	13	30:00	6:30	79	100	513:30
52-24 Institute for Education by Radio-TV	IERTV	10	30:00	5:00	43	54	215:00
52-25 The Male of the Species	Cooper Union Forum	13	60:00	13:00	44	56	572:00
52-26 Alabama String Quartet	WUOA	5	60:00	5:00	55	70	275:00
52-27 Books and Coffee	WBAF	6	30:00	3:00	49	62	147:00
52-28 Trip Through Switzerland	U. of Berns	12	15:00	3:00	52	66	156:00
52-29 Stories 'n Stuff	WILL	13	30:00	6:30	57	72	370:30
52-30 Univ. of Chicago Roundtable	U. Chi.	13	30:00	6:30	53	67	344:30
52-31 Fifteen Steps	WOI	13	15:00	3:15	58	73	188:30
52-32 Music of the Baroque	WGBH	8	60:00	8:00	55	70	440:00
52-33 Political Dreams	WUOM	5	60:00	5:00	43	54	215:00
52-34 Treasure Island	KPFA	17	30:00	8:30	48	61	408:00
52-35 American Folkways	WUUB	13	30:00	6:30	63	80	409:30

19248:45

Series & Title	Source	No. of Programs	Length of Each Prog. (Min)	Total Air Time of Each Series	No. of Stations Using	% of Usage*	Total Air Time*
52-36 Music for the Connoisseur	WNC	13 65+	60:00	13:00 39:30 23:00	47	59	611:00 2112:30 349:00
52-37 Voices of Europe	NAEB	7	30:00	7:00	65	82	462:00
52-38 People Under Communism	NAEB	14	30:00	7:00	66	84	462:00
52-39 Ways of Thinking (1st Series)	NAEB	13	30:00	6:30	69	87	448:30
At this point, the number of network stations increased to 80							
53-1 Stories 'n Stuff	WILL	7 75+	30:00	39:00 6:50	57	71	222:30:00 341:00 2106:00
53-2 Univ. of Chicago Roundtable	U. Chi.	7 75+	30:00	3:00 34:30	54	68	328:00
53-3 Modern Views of Man & Society	WUCH	8	60:00	8:00	41	51	304:30
53-4 Musician Comments	WUCH	21	15:00	5:15	58	73	468:00
53-5 Humanities Lectures	WGEN	13	60:00	13:00	36	45	702:00
53-6 Old Books: Old Friends	WGEN	26	30:00	13:00 32:30 35:00	54	68	428:30 428:00
53-7 Children's Circle	WGEN	6 65+	30:00	6:30	55	69	344:30
53-8 Cry of Warning	WEAR	13	30:00	6:30	53	66	198:00
53-9 Way Beyond the West	KFFA	14	20:00	4:40	41	51	422:30
53-10 Folksongs & Footnotes	WEUR	13	30:00	6:30	65	81	428:00
53-11 Report From Europe	WMAA	26	15:00	6:30	66	83	292:30
53-12 Window in the Ivory Tower	KWAX	13	30:00	6:30	45	56	294:00
53-13 People Talk Back	NAEB	4	90:00	6:00	49	61	

+ Tabulated until the end of June 1954
~~1953~~

33,237:15

Series & Title

Source

No. of
ProgramsLength of
Each
Prog. (Min)Total Air
Time of
Each SeriesNo. of
Stations
Using% of
Usage*Total
Air
Time x

CHRISTMAS PROGRAMS

Her First Christmas
Christmas Fare
Each in His Own Way
Welcome Xmas
The Dickens of a Christmas

On the Death of Stalin

CORONATION SPECIALS

Sovereign Ladies
Coronation Talks
Randolph Singers' Special
Westminster Abbey

At this point, the number of stations on the Network was 85

53-14 Drama of Poetry

53-15 Our Search for Mental Health

53-16 Little Orchestra Society

53-17 Treasures off the Shelf

53-18 Learning in Later Years

53-19 Contemporary French Music

53-20 Great Writers of France: Hugo

53-21 Great Writers of France: Balzac

53-22 Foreign Policy

53-23 Learning for Life

53-24 Aging Successfully

BBC

BBC

BBC

BBC

BBC

WGBH

BBC

BBC

WNYC

BBC

WHA

Cooper Union F.

WNYC

WUOM

WKAR

FBS

FBS

FBS

U. Chi.; BBC

WILL

WILL

14:30

9:00

6:30

19:00

15:00

754:00

1012:00

880:00

331:30

178:36

448:00

161:00

114:00

69:45

247:00

221:00

37,973:06

APPENDIX "C"
TAPE NETWORK ASSESSMENT FEES

Period—July 1, 1952—June 30, 1953

Class A (5kw or more)	\$200.00
Class B (1kw-4.9kw)	125.00
Class C (less than 1kw)	75.00

Period—July 1, 1953—June 30, 1954

Class A	\$400.00
Class B	250.00
Class C	150.00

APPENDIX f

MAIL COUNT FOR FEBRUARY, 1953, AT NAEB HEADQUARTERS

<u>DATE</u>	<u>OFFICE (Letters)</u>		<u>TAPE NETWORK (Packages)</u>	
	<u>Incoming</u>	<u>Outgoing</u>	<u>Incoming</u>	<u>Outgoing</u>
Feb. 2	68	104	31	5
3	15	126	22	44
4	34	266	26	90
5	46	146	29	16
6	50	123	21	45
7	46	0	22	12
9	63	22	21	5
10	30	22	34	82
11	44	35	15	5
12	55	18	22	6
13	40	487	12	7
14	36	1	42	2
16	82	143	45	3
17	24	24	13	8
18	63	16	22	0
19	44	43	17	0
20	31	41	22	132
21	25	30	23	0
23	68	92	40	0
24	14	12	29	0
25	12	0	11	0
26	38	62	12	9
27	36	145	24	3
28	<u>19</u>	<u>8</u>	<u>8</u>	<u>0</u>
TOTALS	983	1966	562	474

NAEB NETWORK REPORT

NAEB Annual Convention

Oct. 30, 1953

The following report will attempt to answer such questions as are most often asked about the Network operation, to show something of the conditions under which its Headquarters works, to show both progress and current problems, and to express recommendations for the improvement of Network service.

1) NETWORK OPERATION AND EQUIPMENT. The Network Headquarters manner of operation and its equipment are substantially the same as at this time last year. The Network has acquired a little more shelving, a few more tapes (we have almost 7,000 reels), and some minor equipment replacement. It has had two tape inspection devices built in an attempt to reduce the number of bad tapes being circulated. The Network employs the same number of workers, and for a time during the summer of 1953 it employed fewer.

2) NETWORK OUTPUT. Since the installation of the Network's mass duplicator and the commencement of the individual distribution system (as opposed to the old "leg system") last year, the Network output has increased considerably. As many as twenty-two master tapes are duplicated and distributed each week, and as many as 1,250 tape recordings are dispatched. Not all of these recordings are mass duplicated: a greatly varying number of individual dubbings are done each week.

The number of series distributed (counting a series as consisting of up to thirteen programs, twenty-six programs as two series) has increased thirty per cent. The number of stations to which the Network sends recordings (as distinguished from the number of transmitters or call letters using the recordings: 102) has dropped from 85 to 79, but the number using in-school programs has increased from 30 to 47. Ten in-school program series were distributed during the school year of 1952-53; 17 series are being distributed during the present school year.

Last winter NAEB and Network Headquarters made a count of its outgoing mail. The result: 2,000 envelopes and 1,000 packages a month. The envelopes included letters, cue sheets, special announcements, Newsletters, etc.; the packages were mostly tape recordings. This quantity has been increased an estimated thirty per cent, and Headquarters predicts a continued sharp increase.

3) IN-SCHOOL AND GENERAL PROGRAMMING. Because the problem of satisfactorily handling the in-school program project is quite different from that of the week-to-week distribution of general programs, the Network at one time regarded the two projects as quite separate and as running more or less parallel in the same office. This proved quite impractical. Neither project can be regarded simply as something done "over and above" or even "along with" the other—especially since the great expansion of the Network operation. There is only one Network organization in one office, and every job must be coordinated with every other and the whole integrated into one project. Since last fall, progress has been made toward such an integration but no perfect system has been developed because of the pressures requiring maximum effort to keep on top of daily output. Unlike the general week-to-week series, in-school programs are mailed in complete series; that is, 14 programs of a series go to a station at one time. Also stations receive an audition tape for a series before they definitely order it. During the offering and distribution of these in-school programs, the week-to-week distribution must lessen in quantity to allow time and tape for this work. Or, to put it positively, between

each season of in-school distribution, the week-to-week distribution rises in order to take advantage of our tape supply. However you look at it, the flow of weekly series programs is uneven; at one time a station may receive twenty-two tapes a week from Headquarters, at another only 15, and having once had the larger number of tapes made available to them, they must be inclined to expect them in the future and to plan their programs accordingly. The Network had hoped to have more equipment by early this fall and to so increase its output that this rise and fall would be relatively insignificant. As it is the Network must devise a way of evening out the week-to-week flow of general radio programs and still circulate the in-school programs in a satisfactory manner.

4) "UNPROGRAMMED" RECORDINGS. In the past Network Headquarters has taken a great deal of "raw" tape-recorded material, written opening and closing announcements, recorded, dubbed, edited to size, cut timely references, etc. In short the Network has taken raw material and created programs. It now has no time to do this work. Stations have been urged to submit complete packages, ready for duplication, and more of these have been received; but still a great deal of time must be spent on the preparation of recordings for duplication.

5) HEADQUARTERS AUDITION OF PROGRAMS. Network Headquarters was long ago asked to audition every program before releasing it. This was attempted but in time proved to be completely impractical: Auditing plus the attendant editing often cut our "desk" staff down to less than one full-time worker. (See Conclusion: Stations.)

6) DRAMA PROGRAMS. The Network still lacks the drama programs which many have requested. We have the BBC programs scheduled by the Network, of course, and the WAYS OF MANKIND series at present affords drama of a sort. We may get a small amount of good drama from the FAE grant-in-aid material. But on the whole the Network distributes very little of any kind. Stations ask for it; they do not supply it. We are sure the Network Acceptance Committee will welcome good drama.

7) QUARTER-HOUR PROGRAMS. The Network seldom has more than one quarter-hour program series running at a time. At present it is the PAYNE COMMUNICATIONS AWARD programs produced through the facilities of Radio Station WILL at the University of Illinois. Previously it ran an assortment of programs from UNESCO. Unfortunately quarter-hour programs of quality seem to be more rare than one might think. It's a difficult length to work within. Since four quarter-hour shows (good ones) can be put on two half-hour reels, Headquarters would like nothing better than lots of good 14:30 programs to distribute.

8) COMMITMENTS TO DISTRIBUTE PROGRAMS. The number of programs from member stations which the Network is distributing is low. A number of such programs are available at the present moment. But it must be remembered that various representatives of the Association have been commissioned to acquire programs from outside sources. The Network is committed to the distribution of these programs, and, of course, such obligations must be fulfilled: series from members must take second place. We hope that expansion of Network production facilities in the near future will allow us to widen the ratio of member station-produced programs to programs from outside the association. (From outside sources: the several French series, the Interlochen series, and soon some Italian programs.)

9) MUSIC FROM INTERLOCHEN. This fall the Network carried four hours a week of MUSIC FROM INTERLOCHEN for eight weeks. Admittedly, this is too much. Originally, a lighter load including a couple of half-hour series, which Headquarters never received, were scheduled. It was decided after some consideration the Network would run all Interlochen series immediately, thus fulfilling the Network's commitment and freeing time and tape for the distribution of in-school programs. Unfor-

tunately, the recording quality of the Interlochen material (the original tapes sent NAEB) dropped considerably from the previous year.

10) DUPLICATION AND MUSIC. The most difficult sounds to reproduce satisfactorily are those of music. Such duplication is especially difficult on a mass-duplication basis. The Network machine has had a year of hard work, and at present will not do a satisfactory job on musical material. It is in a condition equivalent to that of a car that has gone 50,000 miles, wide open.

For this reason we feel that until the mass-duplicator is thoroughly overhauled or another machine is acquired, the Network should not distribute music. The amount of music distributed lately has been low, excepting for the Interlochen programs which were duplicated not at Headquarters but on a new machine by WBAA, but it would be best to temporarily avoid this area of programming altogether. This is a pity, because we have some good music coming up; but if the Network cannot do justice to them, there is no good reason to tie up tapes on them when Network stations can do better by playing their own records. The Network Headquarters hopes to be able to release its duplicator for rebuilding, or at least for extensive repairs, for the two weeks required in about one month. Possibly a new machine will be acquired by that time. In either case the Network will again be able to distribute decent musical recordings at that time.

11) COSTS AND "SPECIAL WORK". As mentioned above, the Network mails out not only mass-duplications, but a number of individual "dub". Every week the Network receives more requests for "special" recordings than it has time to fill without slightly other work. Stations would like to have programs from past series, a current program has been accidentally erased, etc. An increasing number of man-hours is being put into this kind of work, and the fee charged is only \$1.00 a reel--hardly more than a token payment. The Network Headquarters therefore contemplates encouraging stations to accept and save, if possible, copies of all series which they may use in the future, thus enlarging their recording libraries; discouraging stations from regarding the Network as an Association Tape Library, which at present it is not and cannot be; raising the charge for special recording jobs from \$1.00 to at least \$2.00 a reel in order to narrow the gap between expense and payment. (Note: The raise in fee to \$2.00 has now been approved.)

12) SUBMISSION FORMS. Special forms have been distributed to all stations and other possible contributors to the Network. These forms were devised to aid Network Headquarters and the two program committees--Network Acceptance and In-School Program--in determining the disposition of programs. They were devised to hasten action on acceptance and rejection, and we are certain that they will be a great help in the Network operation--if they are used. Unfortunately, as we anticipated at Headquarters, the use of these forms has been slighted. The contributor should submit not one copy, nor four copies of the form, but one copy for Headquarters and one copy for each member of the committee to which the program is to be referred. Otherwise the forms are of little help.

13) CONCLUSION. The output of the Network has increased considerably during the past year--just as it has brown from its very beginning as Radio Station WNYC, New York City. The staff of its Headquarters has remained minimal because it has been the belief of the Association and Network Headquarters that a young and rapidly growing operation should attempt to get the most from the least rather than fall into the evils of early over-staffing.

Network Headquarters staff consists of:

3 full-time and 1 half-time worker concerned exclusively with the physical processing of tapes, record albums, books, and the records immediately attending this processing.

Network Report-- 4

- 1 half-time worker , desk worker (A full-time worker devoting approximately half of her time to Network, half to NAEB work)
- 1 full-time worker devoting approximately half-time to desk work, half to physical processing.

In short, Network Headquarters (as distinguished from NAEB National Headquarters) has five full-time workers, the equivalent of one of whom does the desk work involved. Obviously, this is inadequate to the present still-expanding operation.

The Network Headquarters therefore recommends that additional help be made available as needed. In the meantime, one half-time worker will be moved from physical to clerical work, and Network Headquarters will attempt to make use of NAEB Headquarters' clerical personnel.

But the most helpful advance that could be made--and we consider this the main point of this report--would be a careful, realistic redefinition of station-Network-committee relationships and responsibilities and an insistence on orderly standardized procedure by all parties. This redefinition should be complete down to "who writes what letters." Standard procedure cannot comprehend every conceivable situation, of course, but it can and should be made to comprehend the greater part of them.

To help this redefinition, the Network submits the following suggestions, which will be considered activated unless countermanded:

STATIONS must submit an adequate number of Program Submission Forms for each program or series they wish the NAEB to consider for possible distribution over the Network. (Six copies for programs submitted for the Network Acceptance Committee; eight copies for programs submitted for the In-School Program committee.) Stations are responsible for the complete editing of programs for general distribution and will have edited programs at Network Headquarters at least five weeks before they are to be released on the air. (The In-School Program Committee has in the past said that editing of their programs for Network distribution was unnecessary because stations would edit them in adapting them to their own use.) See Appendix B for Program Format Requirements.

THE NETWORK ACCEPTANCE COMMITTEE and THE IN-SCHOOL PROGRAM COMMITTEE will decide the acceptance and rejection of all programs except those which are in any way so timely as to render committee action impossible or those to which the Network is committed through other authorized agents. In the former cases the decision must be left to the Executive Director of NAEB and /or the Network Manager.

Committee votes should be submitted to the respective chairmen who will forward the results to the Network Manager. Whether letters of acceptance or rejection should be handled by the committee chairman, the Network manager, or the Executive Director is debatable. It is the opinion of the Network manager that these letters should proceed from the committee chairmen, who can write them as impersonal committee form-reports. If they are to be sent from Headquarters, the chairmen should render explicit committee decisions and any evaluations should be advanced as impersonal, quotable committee reports.

When submissions involve such large quantities of tapes as to render the submission of great numbers of duplicated forms and tape recordings for individual committee members impractical, the chairman of the proper committee may call a meeting to review the submission.

NETWORK HEADQUARTERS will confine itself to its function as a distribution center

primarily of tape-recordings, secondarily of disc-recordings, NAEB publications, etc. It will make only those policy and practice decisions which by their nature cannot profitably be handled by committees, executives, and the board of directors. It will do no kind of production work which subtracts from its staff as a distribution center, nor accept new functions unless granted the staff to handle them.

STATIONS, COMMITTEE, AND NETWORK HEADQUARTERS will all insist on standard, orderly procedure from each other and will uphold such procedure on their own parts.

This report is not in any sense meant to be negative. On the contrary, advances in Network activity are duly noted. When we say that "your problems are not ours, but ours are definitely yours," we are not trying to be ungracious, but merely to emphasize that the Network has not passed out of the stations' hands: it exists only as a function of you, the NAEB, your stations. It is your Network, not ours.

Nor in speaking of Network problems do we mean to imply that we are unaware of your many problems: many of you must struggle constantly for funds, for staff, to rebuff unjustified interference, to justify your very existence. Merely recognizing the existence of problems does not solve them, of course; but the history of NAEB and the Network does provide strong grounds for the belief that we shall.

Respectfully submitted,

John Holt

Manager, NAEB Network

Material for this report was collected with the assistance of Rosaline T. Biason.

NAEB NETWORK REPORT Oct. 30, 1953--Appendix A

Summer '51 to Fall '53

Item	Period* From Summer '51 to Summer '52	Period* From Fall '52 to Fall '53	Comment
No. of Series Distributed**	49	64	Increase of 15
No. of In-School Series Distributed	10	17	Increase of 7
No. of Programs Distributed			
Hour-long	191 (Prog. over $\frac{1}{2}$ hr. classed as hour)	190	
Half-hour	219	500	
Quarter-hour	227	115	
In-School	<u>140</u>	<u>231</u>	
TOTAL	777	1,036	Increase of 229
MMean Percentage of Stations Accepting Each Series	61.33	58.53	Down probably because there is more selection
No. of Sources	22	21	
No. of Tapes Bicycled	7,524		
No. of Tapes Sent on Individual Station Basis		47,756	6 times more tape dupl. & dist. than in bicycle method
Total Air Hours			
Regular Series	11,539:45	23,890:21	
In-School Series	833:00	891:15	No info on 7 school series yet.
TOTAL	<u>12,372:45</u>	<u>24,781:36</u>	

*These two periods are defined by the complete change of Network operation procedure: from the old "leg system" to the "direct distribution" system which was inaugurated a short time before the last NAEB National Convention.

**With series running over 13 programs, 26 programs is counted as 2 series, 39 programs as 3 series, etc.

NAEB PROGRAM FORMAT

(NAEB Network Report--Appendix B)
Oct. 30, 1953

TO: ALL MEMBERS

- 1) All programs submitted to the Network must run within and close to standard times, i.e. 14:30, 29:30, 59:30, etc.
- 2) All programs must end with the NAEB station break: "This is the NAEB Network."
- 3) All timely references must be deleted; eg. "on this evening's program," "Good morning," "Goodnight," "be back next Tuesday," "the President's latest speech, given last week," "to be published next November." (The program may not be aired until long after "next November.")
- 4) When a program running an hour is submitted, neither reel should run more than 30:30 (nor the total time more than 59:30, of course). In the case of music it may be necessary to break this rule and run a reel as long as 31:00. But, please, do not do this if you can possibly help it. We may not be able to duplicate the long reel. If there is absolutely no way of putting a 59:30 program on two reels, put it on three.
- 5) All programs should indicate somewhere, preferably at both the beginning and the end, that they are tape-recorded, recorded, or tape-transcribed.
- 6) All programs should, if at all possible, credit the National Association of Educational Broadcasters at the beginning and/or the end.
- 7) Please send CUE SHEETS for all programs sent to the Network for distribution. Cue sheets should include: a) series title, b) program title and/or subject matter, c) names of speakers, musical numbers, d) cues, e) accurate times, f) a note as to whether or not recording is credited (and it should be if at all possible), g) any notes as to quality or contents which might interest broadcasting stations.

NOTES

1. Please mark all submissions "Audition" or "Master" and "Do Not Erase."
2. Do not pack sample program tapes or master tapes of programs slated for distribution together with used tapes being returned for erasure. Please pack separately and mark as noted above.
3. It is perfectly all right to take tapes from your weekly shipment from NAEB &, after playing, erase and use to submit auditions or masters for the new series you are contributing to NAEB Network. But if you do this, please let us know, either by letter or by marking the boxes clearly. We want to be able to credit you with having returned the tapes.
4. To help insure proper handling of your submission, address it according to its disposition; for instance:

AUDITION
NAEB Network
14 Gregory Hall
Urbana, Illinois or to

NETWORK ACCEPTANCE COMMITTEE, IN-SCHOOL PROGRAM COMMITTEE, or NAEB NEW MASTER TAPES, NAEB Network, 14 Gregory Hall, Urbana, Illinois
5. For your own safety, it is best not to send your original tapes. Keep a safety copy!

THE NAEB (TAPE) NETWORK
A STATEMENT OF ITS
SERVICE AND FINANCIAL BASIS

The NAEB (Tape) Network services educational, non-commercial AM and FM stations who are members of the National Association of Educational Broadcasters. Since Network service is supplied only to those member stations who order it, only 78 out of a possible 104 stations are currently being serviced.

The Network, during the Winter season of 1954, is supplying its member stations with weekly programs totalling seven hours of programming. In addition, 14 series specifically designed for in-school broadcasting are being distributed to those stations who wish them.

The Network service is designed to supplement the programming done by the educational stations on a local level. It gives its stations an opportunity to broadcast outstanding programs from other educational institutions--programs that make use of resource personnel and material available only on that campus. Thus, the resources of campuses all over the country are available to any NAEB Network station no matter how small or how limited its own resources, provided that it can pay the small network fee. This potential, however thinly supported, is one of the most hopeful signs in American education today, in an age of increasing shortages of space and instructional staffs.

Attached are the Network Offerings for the past four seasons. As can be seen, an effort has been made to give Network stations a variety of program types: Talk, Drama, Documentary, Music, and Children's Shows. The Network is not trying to usurp the initiative or stifle the producing departments of the member stations, so Network Offerings are confined to such material as has national significance and whose quality of content, and production values, merit national distribution.

The NAEB Network is financed in part by funds from the W. K. Kellogg Foundation, (whose support is being phased out on a gradual basis, intended to make the Network self-supporting by 1956) and in part by monies collected from

the stations participating in the Network. The Network stations pay an annual Network Assessment Fee which is levied in accordance with the individual station's transmitter power. The Network Assessment Fee for the fiscal year 1953-54 (July 1 to June 30) is as follows:

Class A (5 kw or more)	\$400
Class B (1 kw - 4.9 kw)	250
Class C (less than 1 kw)	150

At the current rate, a Class A station (usually belonging to a large university, college, or school system) pays only \$1.10 per hour of programming. This figure is much lower for smaller stations, of course. Either figure is considerably lower than if the station attempted to do comparable programming with its own resources.

Fees proposed for the next three years appear in the table below. The gradual increase is due to an over-all plan which will, it is hoped, make the Network self-supporting at the end of 1956.

	1954-55	1955-56	*1956-57
Class A	\$600	\$800	\$1,000
Class B	375	500	625
Class C	275	300	375

One hour of programming during the year 1954-55 (at 7 hours per week) would cost a Class A station only \$1.66. During 1956-57, one hour of programming (at 7 hours per week) would cost the same station \$2.75. Again, this is still considerably less than what it would cost the station itself to produce similar programs. In future years, it is highly unlikely that the Network distribution will only be 7 hours per week. As the output increases, it is hoped that the cost per program hour will be reduced.

In spite of these obvious savings, many stations who previously took Network service have dropped out. They say that the Network service has been invaluable to them; but because of very limited budgets, they are not able to pay the nominal

*Only tentatively proposed, as fees which would, in the light of rising expenses, obviously need to be charged, revising earlier estimates for final rate likely.

Network Assessment Fee.

Below is a list of stations that have dropped from the Network during the last 12 months. It will be noted that small school systems, colleges and universities alike are represented, the common denominator being only very limited budgets.

KGVN	College of the Pacific	Stockton, Calif.
WFRK	Rollins College	Winter Park, Fla.
WAJC	Butler University	Indianapolis, Ind.
KWAR	Wartburg College	Waverly, Iowa
WRJC	Baltimore Jr. College	Baltimore, Md.
WMUA	University of Massachusetts	Amherst, Mass.
WCAL	St. Olaf College	Northfield, Minn.
WMMI	Meridian Municipal Jr. College	Meridian, Miss.
WSFE	Griffith Institute and School	Springville, N.Y.
WSAJ	Grove City College	Grove City, Pa.
KTOY	Tacoma Public Schools	Tacoma, Wash.
WLSU	Louisiana State University	Baton Rouge, La.

Rosaline T. Blason

m.s.

H. J. Skornia
H. J. Skornia
Executive Director, NAEB
February 9, 1954.

The Educational Tape Network

It was recognized by the directors and program men of more than a score of educational radio stations assembled in the Allerton House seminar at the University of Illinois that the single most important factor contributing to the slow growth and development of educational broadcasting over the years has been the unfavorable ratio of program staff and resources to the number of hours in the broadcast day. It is obvious that a simple exchange of the better programs produced by each educational station or university program producing center would relieve not only the pressure on each staff but upgrade the program output as well. A central program producing service would supplement this exchange and bring exciting new resources and production skills to bear all along the line.

A post-seminar committee which included in its membership Richard B. Hull, director of the Iowa State College station WOI (AM-FM-TV), George Probst, director of the University of Chicago Roundtable, and Harold McCarty, director of the University of Wisconsin station WHA and the Wisconsin State FM Network, went immediately to the task of formulating the long range plan for organizing a network of educational stations, developing a central program-producing service and exploring possible sources of financial support for the enterprise. Concurrently, Seymour Siegel, the director of the New York City stations WNYC and WNYC-FM, took the initiative in implementing the program exchange proposal of the seminar. Mr. Siegel and his staff inaugurated the "bicycle network" in the fall of 1949. Its operation involved the routing of tape recordings of high quality educational programs from station to station around the country. This practical demonstration of self-help caught on quickly and within the short space of one year the "bicycle network" is providing approximately four hours of programs per week to twenty-eight, and limited service to twelve other, educational stations from Boston to Los Angeles, and from Minneapolis to Baton Rouge.

Since the educational network is operated without a budget, its development has been on a strictly "self-help" basis. Several organizations, including the Cooper Union and the New York Herald-Tribune, have made available to the network limited quantities of magnetic tape in return for the network broadcasting their forums. The stations themselves supplied most of the additional reels of tape required in the operation. Because of these limits on supply of tape and on the facilities for duplicating programs, the network presently operates on a "bicycle" principle with tapes being shipped from station to station. The physical hazards to a magnetized piece of tape in this sort of handling are obvious, but the problems of scheduling, simultaneous audience impact in different parts of the country, audience promotion, and dated material are of even greater importance. Some of the earlier programs broadcast on the bicycle network required more than six months to make the round of stations. Following the removal of the network from New York to Urbana in January 1951, the bicycle network operates on a four leg

schedule. Each leg has its own tape transcription of programs offered and the notation among stations follows in the order indicated:

Leg 1

1. WBUR Boston Univ
2. WRUL Boston *Woods Broad. Corp*
3. WNIC New York City
4. WFUV New York *Fordham*
5. WBGO Newark, N. J. *Bd of Educ*
6. WUSV Scranton, Pa. *Univ of Scranton*
7. WAER Syracuse, N. Y. *Univ*
8. WDTR Detroit, Mich. *Bd of Educ*
9. WTDS Toledo, O. *Pub*
10. WBOE Cleveland, O. *Bd of Ed*
11. WGSU Columbus, O. *Ohio St Univ*

Leg 2

1. WBKY Lexington, Ky. *U of K*
2. WFPL Louisville, Ky. *Bd of Trusts*
3. WNAS New Albany, Ind. *School City of N.A.*
4. WFIV Bloomington, Ind. *Trusts of Ind. U.*
5. WBAA Lafayette, Ind. *Purdue Univ*
6. WWHI Muncie, Ind. *Windsor H S*
7. WUOM Ann Arbor, Mich. *Univ of Mich*
8. WKAR E. Lansing, Mich. *Mich St Coll*
9. WACR Kalamazoo, Mich. *W. Mich Coll of Ed.*

Leg 3

1. WILL Urbana, Ill.
2. WHA Madison, Wisc. *U of Wisc*
3. WSUI Iowa City, Iowa *St Univ of Iowa*
4. WOI Ames, Iowa *State Coll*
5. KWLC Decorah, Iowa *Lutheran College*
6. WCAL Northfield, Minn. *St Olaf Coll*
7. KUOM Minneapolis, Minn. *U of Minn*
8. KUSD Vermillion, S. D. *S.D*
9. KFJM Grand Forks, N. D. *ND*

* This includes the simultaneous broadcast over the six stations in the Wisconsin State FM network.

Leg 4

1. WABE Atlanta, Ga. *Bd of Ed*
2. WUOA Tuscaloosa, Ala. *St. U of Alabama*
3. WLSU Baton Rouge, La. *La St U. & Ag Coll*
4. KWGS Tulsa, Okla. *Univ of Tulsa*
5. WNAD Norman, Okla. *" Okla*
6. KANW Albuquerque, N. M. *Bd of Educ*
7. KUSC Los Angeles, Calif. *U of S. Cal*
8. KGVN Stockton, Calif. *Coll of the Pacific*
9. KOAC Corvallis, Oregon *Or St Ag Coll*
10. KBPS Portland, Oregon *Port St Schools*
11. KWSC Pullman, Wash. *St Coll of Wash*

The first series of programs carried on the tape network was a series of seven broadcasts entitled "We Human Beings" produced by the Lowell Institute Cooperative Broadcasting Council of Boston. Recognizing that program titles do not fully identify program content it may be useful, nevertheless, to list broadcast subjects within several of the program series.

Series I - "We Human Beings"

Produced by - Lowell Institute

Programs in Series - 7

You are Born
You Reach Out
You: Between Two Worlds
Wanted: A Job
As Others See Them
The Man Who Drank Too Much
Who Am I?

Series II - "A Long Life"

Produced by - Lowell Institute

Programs in Series - 10

Cancer
Arthritis
Accidents
Alcoholism I
Alcoholism II
Tuberculosis
Epilepsy
High Blood Pressure
Psychiatric Illness I
Psychiatric Illness II

Series III - Great Themes in the Great Hall

Produced by - Cooper Union

Programs in Series - 12

United Nations and Peace
Mankind in Atomic Age
Future of Aeronautics
Real Issues of our Time
Race Problems in the United States
Wars and Revolutions
European Problems and their Impact
on Germany
Geographical Illiteracy
One World or None
Art of Growing Older
The Wartime Generation
Emotional Growth

Series VIII - "The Human Adventure"

Produced by - The University of Chicago

Programs in Series - 8

Machiavelli
Lucian of Samosata
Shame of the Cities
Samuel Johnson
Henry David Thoreau
Herman Melville
Tourists to America
Sir Gawain and the Green Knight

Series VII - "BBC World Theatre"

Produced by - BBC

Programs in Series - 13

March of the 45
The China Run
The Dark Tower
Schubert Discoveries
Hilary Maltby & Stephen Braxton
An Inspector Calls
Crime Passionel
Prince Genji
The Rescuers
A Phoenix Not Too Frequent
Rimpelstiltskin
Tomb of Tutenkhamen
The Voyage of Magellan

Series VIIIA - "The Human Adventure"

Produced by - The University
of Chicago

Programs in Series - 8

Samuel Pepys
Christopher Marlowe
Two Canterbury Tales
Tall Tale America
The Populist Party
The Mystery of the Heavens
The Great Plains
My Friend Semmelweis

Other series of programs have been picked up from the Canadian Broadcasting Corporation, the British Broadcasting Corporation, the New York Academy of Medicine, and several university program producing centers. The University of Chicago has made its roundtable program available to the tape network and has generously supplied enough tapes to enable all the stations to broadcast a given program within a two week period.

The quality of programs of the network has been reasonably good, certainly better than one would normally expect in an operation where nearly every program that has been offered has been accepted. Nevertheless, the bicycle network has two great needs; (1) adequate facilities and staff for the simultaneous reproduction of tape transcriptions and professional management of the operation, and (2) the bringing of the best minds and communications skills in America to bear on program content and program presentation.

In the late fall of 1950, the University of Illinois and the National Association of Educational Broadcasters, acting jointly, requested a grant from the Kellogg Foundation for the facilities and staff to meet need No. 1 and to supply the project with a program of fellowships and internships for the personnel of educational radio stations. This proposal will be acted on by the Board of Directors of the Kellogg Foundation on or about March 15, 1951.

If these funds, basic to the effective operation of the network, are forthcoming then the network is tooled out but stands in great need of both direction and content in its program offerings.

Accordingly, we proposed to the Ford Foundation that five program area conferences be held in 1951. In general, these conferences would assemble for two days a group of twelve people: six subject area experts and six educational broadcasters. The latter group would include station directors, a writer, a producer, etc. These conferences would go far beyond the mere suggestion of subjects of broadcasts; they would spell out in detail material to be presented in programs, the frame or reference in which it should be presented, ways and means by which listener involvement can be attained, etc. In other words, the conferences would focus on the questions what is it that the American people ought to know about a given area and how can that knowledge be communicated to them in such a way as to promote their understanding of the problem?

Tentative priorities for the subject area conferences are as follows:

1. America and Russia
2. Problems in American Foreign Policy
3. America and India and Southeast Asia
4. America and China
5. Foundations of the American Commonwealth

The cost of these five conferences is estimated to be \$6,000 each-- a total of \$30,000. This amount is budgeted as follows:

Honoraria

Thirty subject area experts at \$100	\$ 3,000
Thirty media experts at \$100	3,000

Stenotypist reports of conferences at \$300	1,500
Hotel accommodations at \$500	2,500
Publishing and scripting at \$2,000.	10,000
Travel at \$2,000.	10,000

"THIS IS THE NAEB TAPE NETWORK "

WHAT IS THE NAEB TAPE NETWORK?

The NAEB Tape Network is a cooperative organization devoted to the dissemination of outstanding radio programs. It is operated by the National Association of Educational Broadcasters for its member stations, which are owned by educational institutions, municipalities, and other public service agencies. It provides for the mutual exchange of the best programs of its member stations, and procures and distributes programs from other agencies engaged in the production of radio programs of serious purpose and stressing mature content.

An exchange network service has long been considered and discussed by educational broadcasters. The ^{NAEB TAPE} Network began in January of 1950 when the President of NAEB, ^{and manager of New York City Municipal Stations} Mr. Seymour N. Siegel, offered to a limited group of stations a ^{type recorded} program series titled, WE HUMAN BEINGS. The growth of ^{the} ~~this~~ idea was phenomenal. It soon became apparent that the personnel of station WNYC could not operate both a station and a network. An offer to assume ~~the~~ custodianship of the network ~~service~~ was made by the Division of Communications of the University of Illinois. In January, ~~1951~~ 1951, the operation was moved to the Illinois campus. In the months that followed the network grew to ~~s~~ twenty-four participating stations. The schedule expanded to seven program hours per week.

The NAEB Tape Network is predicated on the simple belief that the use of radio exclusively for entertainment and the selling of merchandise is a serious waste of a major national resource. In addition to these uses, radio broadcasting is capable of being an important instrument in the dissemination of information, opinion, discussion, and interpretation ~~is~~ essential ~~to~~ the solving of today's complex problems. Radio can ~~also~~ ^{also} ~~provide~~, and on a vast scale, provide meaningful cultural experiences. To this kind of radio broadcasting, the NAEB is dedicated.

HOW DOES THE NETWORK OPERATE?

To date, programs ^{used} have been ~~accepted from~~ ^{produced by} member stations, the British Broadcasting Corporation, the Canadian Broadcasting Corporation, the Cooper Union, the Twentieth Century Fund, the Lowell Institute, the Rocky Mountain Radio Council, commercial stations and networks, university sponsored conferences and symposia, and various public service institutions. The programs are selected by a program committee composed of representatives of member stations in various parts of the country.

The programs are assembled at network headquarters, where they are checked, edited, and made ready for duplication. Eight copies are then made of each program. As the name implies the entire operation is carried on ^{through the magic of} ~~in the medium of~~ magnetic tape. The copies are "bicycled" around eight geographical "legs", each

made-up of from seven to ten stations. Early in 1952 the network will have a duplicating machine capable of reproducing ten copies of a program per runthrough, and at fast speed. This mass duplication will permit the discontinuing of the ~~time-consuming~~ ^{lengthy} bicycling technique. ~~At that time~~ ^A copy of each program will be made for every station, thus ~~speeding up the~~ ^{permitting} process and ~~allowing~~ ^{and accelerated} a vastly expanded operation.

Before the processing of the tapes begins the stations are advised of what will be available and are supplied with complete information about the programs. A tentative schedule is suggested, which is modified into the final broadcast schedule on the basis of acceptance by the stations. The individual stations are free to accept or reject programs on whatever basis they choose. There is no option time and no restriction or pressure on the stations in the ^{use} ~~choice~~ of available programs. The tape network is governed by its member stations, since it is responsible to the board of directors of the NAEB, ~~xxxxi~~ which is elected annually by representatives of the stations.

WHO PAYS FOR THIS NETWORK SERVICE?

When the network was launched it was anticipated that it would be mutually supported by the member stations. This is a sound and independent plan, but it quickly became apparent that some outside help would be needed during the formative period. In June, 1951 it was announced that the W.K. Kellogg Foundation,

of Battle Creek, Michigan, had made a generous grant to the NAEB for the general purpose of stimulating, expanding and improving educational broadcasting. Included in the grant were funds to assist in the establishing of an educational network. Funds for the first year provided ~~for~~ the necessary equipment to operate such an enterprise, and an adequate operating budget. In the three succeeding years a diminishing proportion of the annual operating budget is provided. During this period the member stations assume an increasing share of this cost. Beginning with the fifth year the membership undertakes full ~~xxxxxx~~ financial responsibility.

From estimates possible at this time it seems certain that member stations will be able to obtain top-quality programs at a per-program-hour cost significantly lower than for any other acceptable programming. They will receive outstanding programs which would be unobtainable on an individual station basis. By incorporating the ready-made network offerings into their program schedule, the individual stations can devote a greater amount of their precious time and money to their own productions. The net result will be a major improvement in the scope, variety, and quality of educational programs.

THE RECORD!

Since January, 1950 the network has distributed 31 regular series ~~xxxxxxxx~~ containing 331 programs and totalling

328

?
2954
261 program hours. Of the 31 series, 10 have been music for
a total of 125 hours. ~~of music. Thirty-seven hours in~~ Four
series ^{and 37 hours} have been cultural drama. There has been ^{one} series of
children's programs, 6 1/2 hours. Forums, discussions, and
talks account for 10 series and 64 3/4 hours. Documentary
type programs covering a wide variety of subjects were
presented in 6 series and 22 1/4 hours.

Insert
#1
If these figures and the accompany program table appear
impressive, it should be remembered that through much of this
period the network was operating on a make-shift basis. Under
the new organization, and completely equipped, the network
will be able to offer up to 500 program hours each year.
However, the quantity, the diversity of subject matter, and
the quality of the material thus far circulated is indeed a
source of pride for educational broadcasters.

PROGRAM TABLE

In addition to the regular program series the network has distributed three "dated" ^{series} ~~programs~~, which were given special handling because of their immediacy. Two of these were a provocative forum conducted by the, "New York Herald-Tribune", and the FOURTH ANNUAL CONFERENCE OF BUSINESS MEN AND EDUCATORS held under the auspices of the Babcock institute. The third of the special series is the venerable University of Chicago Round Table which is distributed weekly, on a continuing basis, to more than thirty stations.

DATA ON SERIES

Series	No. of Stations	Starting Date	Ending Date	No. of programs	Time of each program	Total number of hours
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~~X~~ I. We Human Beings

12 2-26-50 11-21-50 7 :30 3:30

~~X~~ II. A Long Life

17 4-23-50 1-30-51 10 :30 5

~~O~~ III. Great Themes in the Great Hall

13 5-8-50 12-24-50 12 1:00 12

~~—~~ IV. Ses Quicentennial Concerts of the U.S. Army Band

11 8-24-50 10-20-50 7 1:00 7

~~—~~ V. Music for the Connoisseur

15 6-12-50 1-21-51 13 1:00 13

~~—~~ VI. Canadian Concerts

11 9-8-50 2-15-51 11 :30 5:30 ✓

✓ VII. BEC World Theatre

21 9-6-50 3-17-51 13 1:30 19:30

~~X~~ VIII. Human Adventure

20 11-5-50 3-23-51 8 :30 4

~~O~~ IX. Readers Almanac

8 11-4-50 4-20-51 13 :30 6:30

~~O~~ X. Cooper Union Forum Ideas and Their Communication

19 11-17-50 3-16-51 10 1:00 10

~~—~~ 51-1 Los Angeles County Museum Chamber Music

9 3-21-51 7-1-51 13 1:15 16:15 ✓

~~O~~ 51-2 Cooper Union Forum America In Crisis

27 3-28-51 8-8-51 9 1:00 9

~~—~~ 51-3 Music for the Connoisseur

34 5-11-51 10-14-51 13 1:00 13

~~O~~ 51-4 Cooper Union Forum House

12 1:00

~~O~~ 51-5 Nature of the Universe

8 :30

~~X~~ 51-6 The New World of Atomic Energy

11 :15

51-7 Payne Fund Prize Script

1 :30

51-8 New Republic Panel-Television and Education

1 :30

Total hours

Series & Source	No. of Stations	Stationing Dates	Expiring Date	No. of Pkgs	Time Yearly avg. hours	Total
51-4 Women - Cooper Union	27	5-29-51	10-27-51	12	1:00	12:00 324
51-5 Nature's Unusual BBC	38	6-20-51	10-31-51	8	:30	4:00 52
51-6 New World of Atomic Energy - WLS	34	6-20-51	11-16-51	11	:15	2:45 932
51-A Payne Play U. of Ill.	43	6-27-51		1	:30	:30 21:30
51-B TV Panel New Republic	43	6-27-51		1	:30	:30 21:30
COOPERATED WITH DATA MUSIC CAMP 51-7 Interlochen Nat Mus Camp	28	7-11-51	10-4-51	31	1:00	31:00 568
51-7 Music from WNYC	62	9-16-51	11-5-52	13	1:00	13:00 806
51-8 World Theatre BBC	61	9-16-51	11-5-52	13	1:00	13:00 803
51-9 People act NBC-20th	62	9-16-51	11-5-52	13	:30	6:30 403
51-10 Science stuff WILL	63	9-16-51	11-5-52	13	:30	6:30 409:30
51-11 Test Comedies Vop gel	62	9-16-51	11-5-52	13	1:00	13:00 806
51-12 Intermittent Vols WOSU	61	9-16-51	11-5-52	13	:15	3:15 198:15
51-13 Masterwork CAL	62	9-16-51	11-5-52	13	:15	3:15 401:30

# of start	Start Date	End Date	No. Per	Time of Prog	Total Time	
61	9-16-51	4-5-52	13	:30	6:30	346:30
60	9-16-51	4-5-52	8	:30	4:00	274:00
60	9-16-51	4-5-52	10	1:00	10:00	600:00
60	9-16-51	9-29-51	2	:30	1:00	60:00
60	9-30-51	10-6-51	1	:30	:30	30:00
			33 32		225	2

51-14 America & The World
Omar Arsen & Calypso

51-15 Blythe & Bountiful
B.C.

51-16 U.S. Army Band Concert
W.N.P.C.

51-C TV Society Speakers

51-D General Pitch

A GLIMPSE AT THE FUTURE.

Educational broadcasters feel a modest pride in the quantity, the diversity of subject matter, and the quality of the material ~~xxxxxx~~ distributed ~~thus far~~ by the network. They feel intense enthusiasm for the future. The network is currently being organized on a permanent, ~~an~~ business-like basis. When this organization is accomplished and the headquarters is completely equipped, it will be possible to expand the schedule to as much as 500 hours of programming per year. A constant search is carried on to find new sources of meaningful program materials.

A stimulating prospect for the future is ^{amplified} ~~supported~~ by the recent grant to the NAEB by the Adult Education Fund of the Ford Foundation, for the purpose of producing four series of programs. On ~~xxxx~~ a scale hitherto impossible, people with extensive experience in both education and broadcasting will have the opportunity to bring together outstanding subject-matter experts and the finest radio writers and producers. The programs will be authoritative in content and as suitable to the medium of radio as the best talent can make them. They will be heard on the NAEB Tape Network.

In time for the second semester of the 1951-1952 school year the network will begin the distribution of programs specifically designed for in-school ^{listening} ~~broadcasting~~. The wide use of radio for classroom instruction indicates that this undertaking will be a major forward step in the network's

service.

The National Association of Educational Broadcasters is hopeful that its network will continue to grow and enlarge its position as the chief source, in the United States, of mature, intelligent, and provocative radio programs.

For more information, write to:

NAEB TAPE NETWORK
118 Gregory Hall
University of Illinois
Urbana, Illinois

LIST OF NAEB TAPE NETWORK STATIONS BY STATES

FOR PROGRAM SCHEDULES, WRITE THE NAEB STATION NEAREST YOU.

Alabama:

Etc.

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

THE NAEB NETWORK

- WHAT IS IT?

- It is an organization which each year distributes dozens of radio series - hundreds of programs - to its members.

- WHO COMPRISES ITS MEMBERSHIP?

- Its membership consists of 76 non-commercial radio stations owned and operated by active members of the National Association of Educational Broadcasters - the NAEB.

- HOW IS IT ORGANIZED?

- The NAEB Network is directly responsible to its members and their accredited representatives. Its programs are selected by committees appointed by the president of the NAEB. They are then distributed to NAEB Network member stations by a Network staff employed by the NAEB.

- WHERE DO NAEB PROGRAMS COME FROM?

- NAEB members: Produce over 50% of Network programs.
Other organizations: The Air Training Command, Radiodiffusion Television Francaise, The Committee for Free Asia, etc.
- Grants-in-Aid: The NAEB has administered grants from the Fund for Adult Education and the Educational Television and Radio Center totalling \$200,000 in the past three years to enable NAEB members and other educational organizations to produce outstanding educational programs.
- NAEB production: With financial aid of the Fund for Adult Education, the NAEB has produced a number of notable series: The Ways of Mankind, The Jeffersonian Heritage, etc.

- WHAT KINDS OF PROGRAMS DOES THE NAEB NETWORK DISTRIBUTE?

- Music -- lecture -- discussion panels -- children's programs -- interviews -- drama -- in-school listening programs.

- HOW DO NAEB NETWORK PROGRAMS DIFFER FROM COMMERCIAL PROGRAMS?

- NAEB Network programs are primarily content-oriented, although technical and format considerations are by no means forgotten.

- HOW ARE THESE PROGRAMS DISTRIBUTED?

- The recordings are mass-duplicated on special equipment at the NAEB Headquarters with weekly shipments to each member station.

- HOW MANY PROGRAMS ARE MADE AVAILABLE TO MEMBER STATIONS?

- At least 8 hours of programming each week. Since the Network was founded in 1950, member stations have aired a combined total of almost 50,000 hours of NAEB Network programs.

- WHAT ABOUT IN-SCHOOL PROGRAMS?

- Besides the series mentioned above, from 5 to 12 in-school series are distributed for use during each semester.

- HOW IS THE NETWORK FINANCED?

- Foundation aid: This year approximately one-fifth of the cost of operation is underwritten by a grant from the W. K. Kellogg Foundation.
- Membership assessment fees: Member stations are assessed according to transmitter power from \$225-\$600. A small additional fee for in-school programs is charged in some cases. Next year, when the assessment fees are raised to \$300-\$800, the Network will be entirely self-supporting.

- ISN'T THAT QUITE EXPENSIVE?

- On the contrary. You will find that it costs less to broadcast NAEB Network tapes than to program classical music.

- WHERE CAN I GET FURTHER INFORMATION?

- Write to --

THE NAEB NETWORK, 14 GREGORY HALL, URBANA, ILLINOIS.

Series VIII
" VIIIA

THE HUMAN ADVENTURE

This series comes in two parts--Series VIII and VIIIA. A series of programs dealing with human problems as found in history and literature.

Program Titles

Machiavelli
Lucian of Samosata
Shame of the Cities
Samuel Johnson
Henry David Thoreau
Herman Melville
Tourists to America
Sir Gawain and the Green Knight
Samuel Pepys
Christopher Marlowe
Two Canterbury Tales
Tall Tale America
The Populist Party
The Mystery of the Heavens
The Great Plains
My Friend Semmelweis

Series IX

THE READERS' ALMANAC

This series is an outstanding book review program. It is conducted by Professor Warren Bower, the Director of the Reading Center of New York University, and features best seller authors. There are thirteen programs in this series.

Series X

COOPER UNION FORUMS

A timely series of Cooper Union Forums on the subject of ideas and their communication.

Speakers

Joseph Barnes
Ernest O. Melby
Seymour N. Siegel
Charles A. Siepmann
Alistair Cooke
S. I. Hayakawa
Robert K. Merton
Andrew S. Ritchie
Paul F. Lazarsfeld
Llewellyn White

There are three dated series which are offered on a limited basis because of their timeliness. These are the Herald Tribune Forum, The University of Chicago Round Table, and the Fourth Annual Conference of Business Men and Educators.

LIST OF MEMBER STATIONS

W L S U-Baton Rouge, Louisiana	W N A D-Norman, Oklahoma
W U O A-University, Alabama	W B G O-Newark, New Jersey
W A B E-Atlanta, Georgia	W T D S-Toledo, Ohio
W F P L-Louisville, Kentucky	W F I U-Bloomington, Indiana
W B K Y-Lexington, Kentucky	W U O M-Ann Arbor, Michigan
W O S U-Columbus, Ohio	W W H I-Muncie, Indiana
W M C R-Kalamazoo, Michigan	W K A R-East Lansing, Michigan
W A E R-Syracuse, New York	W N A S-New Albany, Indiana
W N Y C-New York, New York	W D T R-Detroit, Michigan
W U S V-Scranton, Pennsylvania	K U S E-Vermillion, South Dakota
W B A A-Lafayette, Indiana	W H A I-Madison, Wisconsin
W S U I-Iowa City, Iowa	W I L L-Urbana, Illinois
W O I -Ames, Iowa	W C A L-Northfield, Minnesota
K U O M-Minneapolis, Minnesota	K F J M-Grand Forks, North Dakota
W B U R-Boston, Massachusetts	K E S C-Pullman, Washington
K A N W-Albuquerque, New Mexico	K O A C-Corvallis, Oregon
K W G S-Tulsa, Oklahoma	K C V N-Stockton, California
W B O E-Cleveland, Ohio	K U S C-Los Angeles, California

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

NAEB TAPE NETWORK
University of Illinois
119 Gregory Hall
Urbana, Illinois

Richard L. Rider, Manager

Information About The NAEB Tape Network

The National Association of Educational Broadcasters is an organization composed of non-commercial broadcasters and stations. Its major purpose is to improve and expand the field of educational broadcasting. As part of its effort the NAEB began a tape network service in 1950. The network supplies significant program series to member stations by means of tape recordings. The network covers most of the United States with the major exception of the Rocky Mountain states.

Briefly stated the network operates as follows. The only requirement for participation is membership in the NAEB, which in turn requires that a station be owned and operated by a non-commercial organization. Programs are selected by a committee appointed by the NAEB. Once a program has been selected a preliminary offering is made to participating stations. They are free to accept or reject programs on whatever basis they choose. Following the preliminary offering a final schedule is arranged. Tape recorded copies of the program are made and sent to the first station in each leg of the network. In succeeding weeks the programs bicycle around the regional network legs.

The only cost to the participating stations is the postage to ship the tapes to the next station, and some correspondence with the network headquarters. All programs are sent out on tape at the standardized speed of $7\frac{1}{2}$ inches per second.

In addition to the regular program series the network is currently offering three dated series. These are programs which require near immediate broadcasting. Because of our currently limited facilities this type of program is not widely offered.

The NAEB is working on plans and means to greatly expand the scope and facilities of this network service. Within the framework of these plans the number of stations, the number and variety of programs, and the details of operation will be greatly implemented. The possibility that this service can develop into a major and significant auxiliary to commercial broadcasting is indeed challenging. It is the earnest hope of the NAEB that this possibility can be fully realized in the not too distant future.

A list of the programs offered during 1950 and a list of currently participating stations is included.

If further information is desired, please write directly to this headquarters.

Programs Offered During 1950

Series I

"WE HUMAN BEINGS"

A series of programs done by the Lowell Institute of Boston dealing with psychological and sociological problems.

Program Titles

You are Born
You Reach Out
You: Between Two Worlds
Wanted: A Job
As Others See Them
The Man Who Drank Too Much
Who Am I?

Series II

"A LONG LIFE"

Another Lowell Institute series produced by Parker Wheatley dealing with various sicknesses.

Program Titles

Cancer
Arthritis
Accidents
Alcoholism I
Alcoholism II
Tuberculosis
Epilepsy
High Blood Pressure
Psychiatric Illness I
Psychiatric Illness II

- Series III
- Cooper Union Forum, "GREAT THEMES
IN 'THE' GREAT HALL"
- A series of hour long forums held
at the Cooper Union in New York.
They consist principally of an
address by a well known authority
in whatever field is being discussed.
- Program Titles
- United Nations and Peace
 - Mankind in Atomic Age
 - Future of Aeronautics
 - Real Issues of our Time
 - Race Problem in the U.S.
 - Wars and Revolutions
 - European Problems and their Impact
on Germany
- Series IV
- SESQUICENTENNIAL CONCERTS OF THE UNITED
STATES ARMY BAND
- Program Titles
- New Hampshire
 - Maryland
 - Virginia
 - North Carolina
 - New York
 - Rhode Island
 - Vermont
- Series V
- MUSIC FOR THE CONNOISSEUR
- A series of unusual musical programs
featuring David Randolph, director
of the Randolph Singers and professor
of music appreciation at New York
University. Mr. Randolph engages in
interesting comment about the music--
the composer, the performers, and
the instruments involved. There are
thirteen programs in this series.
- Series VI
- CANADIAN CONCERTS
- A series of concert music programs
produced and broadcast by CBC. There
are eleven programs in this series.
- Series VII
- BBC WORLD THEATRE
- A series of superb dramatic programs
produced by the BBC. Programs run
from one hour to two hours in length.
- Program Titles
- March of the 45
 - The China Run
 - The Lark Tower
 - The Schubert Discoveries
 - Hilary Maltby and Stephen Braxton
 - An Inspector Calls
 - Crime Passionel
 - Prince Genji
 - The Rescuers
 - A Phoenix not Too Frequent
 - Rumpelstiltskin
 - Tomb of Tutenkhamen
 - The Voyage of Magellan

WOSU PROGRAM BULLETIN

OHIO STATE UNIVERSITY
COLUMBUS 10, OHIO

November, 1953

The NAEB and its Network

ALSO
BEGINNING:
"PEOPLE
AND
PLACES"



"This Is the NAEB Tape Network"

MANY times each week listeners to WOSU hear the familiar words, "This is the NAEB Tape Network." It occurred to us that readers of the *Bulletin* might like to know more about the NAEB, its organization, its purpose, and its cooperative network. And so, with that thought in mind, we are devoting this space this month to the NAEB story.

The NAEB Tape Network is a co-operative organization devoted to the dissemination of outstanding radio programs. This network is operated by the National Association of Educational Broadcasters for its member stations, stations which are owned by educational institutions, municipalities, and other public service agencies. It provides for the mutual exchange of the best programs of its member stations and secures and distributes programs from other agencies (such as the British Broadcasting Corporation and the French Broadcasting Corporation) engaged in the production of radio programs of serious purpose and mature content.

The NAEB Tape Network actually came into being in January, 1950 when Mr. Seymour N. Siegel, manager of New York City's municipal station WNYC, offered to a group of stations a tape recorded program titled, *We Human Beings*. The idea had an amazing growth. Under the guidance of the WNYC staff, the idea grew from just a dream to an exchange service supplying 35 stations. When finally, however, the problems of finances, personnel, and time became too great for the WNYC staff alone, the Division of Communications of the University of Illinois offered to assume custodianship of the network. In January of 1951, the headquarters for the network were moved to the University of Illinois campus in Gregory Hall, and, in the months that followed, the network continued to grow until it now numbers more than eighty affiliated stations in all parts of the country. Six stations in the state of Ohio are now members of the network: WBGU, the Bowling Green State University; WBOE, the station of the Cleveland Board of

Education; WKSU, the Kent State University; WMUB, Miami University; WOUI, Ohio University; and, of course, WOSU, the Ohio State University.

The NAEB Tape Network is based upon the belief that the use of radio only for entertainment and the selling of merchandise is a serious waste of a major national resource. Radio broadcasting, the members of the NAEB believe, can also be used as an important instrument in the dissemination of information, opinion, discussion, and interpretation essential to the solving of today's problems. Radio can also provide significant cultural experiences. The NAEB is dedicated to this sort of radio broadcasting.

The sources of radio programs distributed by the NAEB are many. In addition to programs produced by member stations, to date the network has used series produced by the British Broadcasting Corporation, the Canadian Broadcasting Corporation, the Cooper Union,

WOSU PROGRAM BULLETIN

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BROADCASTING STATION WOSU

Member, National Association of Educational Broadcasters

ROBERT C. HIGGX, *Director*

This program bulletin is furnished free to those who are interested in hearing radio programs from The Ohio State University

G. ROBERT HOLSINGER
Editor

IN COOPERATION WITH THE BUREAU OF PUBLIC RELATIONS

the Twentieth Century Fund, the Lowell Institute, the Rocky Mountain Radio Council, commercial stations and networks, university sponsored conferences, and various public service institutions. The programs to be used by the network are selected by a program committee composed of representatives of member stations throughout the country.

The programs to be used are assembled at network headquarters at the University of Illinois where they are checked, edited, and made ready for duplication. As the name implies, the entire operation of the network is carried on through the use of magnetic tape. The network now has a duplicating machine at network headquarters which is capable of reproducing ten copies of a program per run-through, at fast speed. Through the use of this high-speed duplicator a copy of each program can be made for every member station.

Before the network begins to process the tapes, the stations are given information on programs which will be available and are supplied with tentative information on each program. The individual member stations are free to accept or reject programs on whatever basis they choose. On this purely voluntary basis, acceptance and use of network programs reaches a significant figure, and upwards of ninety per cent of the stations use any given series of programs.

The tape network is in actuality governed by its member stations, since it is responsible to the board of directors of the NAEB, elected annually by station representatives.

The financial support of the NAEB network is, of course, a significant problem. When the network was originally founded, it was anticipated that it would be supported on a mutual basis by its member stations. While this is a sound plan, it soon became apparent that some outside help would be needed during the formative years. In June of 1951, it was announced that the W. K. Kellogg

Foundation of Battle Creek, Michigan, had made a generous grant to the NAEB for the general purpose of stimulating and expanding educational broadcasting. Included in this grant were funds to assist in the establishing of an educational network. Funds for the first year provided the necessary equipment to operate such an enterprise, and an adequate operating budget. In the three succeeding years a diminishing proportion of the annual operating budget is provided. During this three year period, the member stations assume an increasing share of the operating cost. Finally, beginning with the fifth year, the membership of the NAEB undertakes full financial responsibility for the network operation.

Educational broadcasters in general feel a justifiable pride in the achievements of the network to date. Coupled with this pride in past accomplishments is great enthusiasm for the future. When the final organization of the network is completed, it will be possible to expand the programming to as much as five hundred hours each year. A constant search is carried on to find more fine program material.

One stimulating prospect for the future is exemplified by the recent grant to the NAEB by the Adult Education Fund of the Ford Foundation, for the purpose of producing several program series. Through grants of this type, persons with wide experience in both education and broadcasting have the opportunity to bring together outstanding subject-matter experts and the finest radio writers and producers.

Another major step forward in the network's progress is the distribution of programs designed for in-school listening.

The NAEB hopes that its network will continue to grow, and will continue to expand its position as the chief source, in the United States, of mature and intelligent radio fare.

● PEOPLE AND PLACES

Sunday—1:30 p.m.

Professor I. Keith Tyler, Director of Radio Education at the Ohio State University and Director of the Institute for Radio-Television, returns to the WOSU microphone in November with a new series of interview programs entitled *People and Places*.

Each program in the new series will feature an interview with an interesting personality. The series will include talks with various foreign officials on education, agriculture, and progress in general in their countries, with American experts in many fields of endeavor, and with personalities in the fields of art, literature, drama, government, etc., who have interesting viewpoints. In short, Dr. Tyler will, through these programs, introduce his listeners to people from every walk of life, to places in every area of the world.

● VOICES OF EUROPE

Sunday—2:00 p.m.

Thursday—7:00 p.m.

WOSU is currently presenting Series III of the NAEB interview programs, *Voices of Europe*. The series features interviews with a great number of Europeans on a wide variety of interesting subjects, and each program is conducted by Milton Mayer, American author and broadcaster, lecturer and faculty member of the Institute for Social Research of the University of Frankfurt.

Voices of Europe is produced by the NAEB under the terms of a grant from the Fund for Adult Education, established by the Ford Foundation.

The following interviews will be heard in November:

- 1 and 5—On the situation today in Vienna and Austria
- 8 and 12—On Finland and the Finns
- 15 and 19—On refugees and refugee passports
- 22 and 26—On public opinion in Britain
- 29—On pacifism and veterans

● CORRECTION IN OHIO

Friday—3:00 p.m. and 6:30 p.m.

The following November programs are scheduled in the *University Symposium* series "Correction in Ohio":

- 6—Carl Senn, Director of Education at the Ohio State Penitentiary, will discuss with inmates the influence of the trade schools and the International Correspondence School courses.
- 13—Dr. Donald McCullough, Director of Education and Recreation of the Ohio Department of Correction, will assist in interviewing inmates on recreation programs at the Ohio State Penitentiary.
- 20—Marguerite Reiley, Superintendent of the Ohio Reformatory for Women, will discuss with inmates the general conditions at Marysville.
- 27—George G. Allarding, Acting Superintendent of the Mansfield Reformatory, will assist in interviewing inmates on the general conditions at Mansfield and the surrounding honor camps.

● OUR CHANGING WORLD

Friday—2:30 p.m.

Professors Robert Bates and Sidney White of Ohio State's department of geology discuss the various aspects of *Our Changing World* each Friday afternoon. Martha Hoskins Goldhoff of the WOSU staff is also heard in the popular geology series.

During November Mr. Bates and Mr. White will talk about the non-metallic substances of the earth and their use in industrial development.

This Month's Cover

The painting reproduced on this month's *Bulletin* cover is *The Music Lesson* by Jan Vermeer.

Vemeer (1632-1675) was a Dutch genre, landscape, and portrait painter and colorist. He painted about forty known pieces, in the main life-size figures and interiors, including *Christ with Mary and Martha*, *The Milk Woman*, *The Lace Maker*, and *Young Girl Asleep*.

Notes from Our Listeners

Editor's Note: Many of our listeners took pen in hand to send notes of comment, criticism, and thanks along with their Bulletin renewal coupons. The WOSU staff is extremely grateful for these letters and cards, and we are only sorry that it is obviously impossible to answer each one personally. We would like to use this page of the Bulletin, however, to share with you a few of the interesting comments which we received.

"I would like to take this opportunity to thank you for the excellent selection of music which you present daily. For a high school student, such as I am, who is very interested in hearing classical music by renowned artists and orchestras, I firmly believe that your station cannot be surpassed. Listening to your music programs proves not only enjoyable but also extremely educational for anyone who is striving to follow a career in music."

—Dayton, Ohio

"We have been somewhat disappointed in your programming of late. There is entirely too much popular music which can be had if we change our dial to another setting. Being the only station which carries classical music in these parts, we would prefer more of that type of music from you. We expect the best from an educational institution such as Ohio State."

—Cleveland, Ohio

"We enjoyed your broadcasts very much while we stayed in your town, in fact, we think it was the best we have heard in the U. S.

"As a native of Switzerland I specially enjoyed your literary courses which gave me an insight into the English language."

—Washington, D. C.

"For many years I've been most appreciative of the wonderful music from

WOSU. However—here we go! It seems to us that in making up the programs of the recordings there is a change taking place. I'm a lover of Wagnerian music and also Beethoven and I do not find as much of either as formerly. Or is it that you do present it at different hours from that formerly presented?

"We also do not like the *Symposium* at 3 p.m. At that time we are so tired that we get very little from it and we do prefer more music."

—Marysville, Ohio

"During almost one year of "bed residence" I have depended upon your programs both for consolation and for growth. You have offered your listeners of all classes—it seems to me—opportunity for self-entertainment—incentives to "look up" worthwhile food for thought during the long hours."

—Wilberforce, Ohio

"My one suggestion I've been wanting to make for a long time is that I wish you could find time for a program on child care, child psychology, etc. Is anything more important? We are trained in school for everything but how to be good parents and handle children correctly."

—Columbus, Ohio

"During the last several months I have been dismayed to note that you have gone to considerable length to give your listeners a heavy diet of the lesser known musicians along with a great percentage of vocal works. I would say that you are limiting your audience in this manner.

"I would like to put in my two cents and say return to the tried and true masters. We have only a limited time to listen to music and don't give us so much chaff with the grain. Give us more Brahms, Wagner, Beethoven; we'd like to hear them a dozen times daily."

—Xenia, Ohio

● FRENCH CIVILIZATION

Mon. through Fri.—11:00 a.m.

Professor Charles Carlut of the Ohio State University department of romance languages conducts each morning WOSU's radio French course, *French Civilization*. Mr. Carlut has written a textbook for his course, *Aspects de Civilisation Française*, which is available at Long's Book Store in Columbus. The price of the text is one dollar.

Mr. Carlut was born in Lyon, France. He studied law, languages, and literature in Lyon, and has traveled extensively throughout Europe. He came to the Ohio State University in 1938 and has been on the Ohio State campus since that time, excepting for one year which he spent on the teaching staff at Middlebury College, and four years in the United States Army where he served in psychological warfare and, after hostilities, as staff member of the Biarritz American University. Professor Carlut also spent one year on leave in France in 1950.

Professor Carlut received the degree Doctor of Philosophy at the Ohio State University in 1948. He currently teaches the course in contemporary drama and the courses in French civilization in Ohio State's department of romance languages.

● WEEKLY OPERA

Sunday—6:30 p.m.

Glenn H. Goodman of the Ohio State University department of German has scheduled the following works for presentation on *Weekly Opera* during November:

- 1—Wagner—*Die Meistersinger von Nürnberg*
- 8—Borodin—*Prince Igor*
- 15—Puccini—*Tosca*
- 22—Strauss—*Elektra*
- 29—Rimsky-Korsakoff—*May Night*

Listeners are asked to note that the November *Weekly Opera* programs will be heard on WOSU-FM only.

● FRENCH FESTIVALS

Saturday—7:30 p.m.

A series of music festivals from France recorded for the NAEB by the French Broadcasting System is heard each Saturday evening on WOSU-FM.

Music from the following festivals will be heard during November:

- 7—Vichy
 - Claude Debussy—Two Nocturnes
 - Edouard Lalo—Symphonie Espagnole
 - Henri Tomasi—Concert Champetre
- 14—Besancon
 - Jean-Phillipe Rameau—Suite de Danses
 - Arthur Honegger—Cinquieme Symphonie
 - Paul Dukas—L'Apprenti Sorcier
- 21—Royaumont
 - Marc-Antoine Charpentier—Premiere Lecon de Tenebres pour le Samedi Saint
 - Jean-Marie Leclair—Concerto No. 3 in C Major for Flute and Orchestra
 - Michel de Lalande—Confitebimur Tibi
- 28—Strasbourg
 - Maurice Ravel—Sheherazade
 - Andre Campra—Sarabande en Rondeau with Variations
 - Henri Tomasi—Quintette a Vent 1952

● MUSICAL NAMES

Friday—5:00 p.m.

Pianist Virginia Guernsey unveils some of the mysteries of musical terminology for listeners on her regular Friday program, *What's in a Musical Name?*

Mrs. Guernsey will discuss and give examples of the following musical forms during November:

- 6—Etudes
- 13—Scherzi
- 20—Waltzes
- 27—Waltzes

● MODERN MUSIC

Thursday evenings will bring FM listeners two new works in November. On November 5, *Evening Concert* features Igor Stravinsky's *Oedipus Rex*, a complete opera-oratorio after Sophocles. Arthur Honegger's complete *Jeanne d'Arc au Bucher* will be featured on November 19 on *Evening Concert*.

Literature and Drama on WOSU

In the Bookstall . . .

Mon. through Fri.—1:00 p.m.

During November Professor Wilson Dumble of Ohio State's department of English will devote his regular sessions *In the Bookstall* to the reading of selected short stories by F. Scott Fitzgerald, Somerset Maugham, Robert Penn Warren, Stephen Crane, Robert Coates, and others.

Listeners are reminded that each Friday *In the Bookstall* originates in the music lounge of the Ohio Union. These Friday broadcasts feature contemporary material and include short stories from *The New Yorker* and other magazines, comments on current plays and cinema, book reviews, etc.

BBC Theatre . . .

Sunday—3:30 p.m.

The finest dramatic offerings of the British Broadcasting Corporation are heard each Sunday afternoon on *The BBC Theatre*.

Some of the plays to be heard during November are: *Letter from Korea* which covers thirty-six hours of suspense, fear, and monotony in the lives of five men; *The Clock*, a mystery by Elleston Trevor, featuring the BBC Drama Repertory Company; and *Buried Alive*, a dramatized story of heroism and adventure based on the experiences of Alfred Southon, who along with other British prisoners-of-war crossed the Alps in a bid for freedom.

Classical Readings . . .

Mon., Wed., Fri.—10:30 a.m.

Professor W. Robert Jones of Ohio State's department of classical languages will devote his November programs of *Readings in Classical Literature* to the dialogues of Lucian. Lucian, who lived in the second century A.D., is considered to be the greatest of the Greek satirists.

Ways of Mankind . . .

Sunday—5:00 p.m.

The second series of the NAEB drama-documentary, *The Ways of Mankind*, provides for the listener a fascinating exploration into the origin and development of cultures, customs, and folkways in various parts of the world, and the programs give an analysis of the cultural rather than the biological basis for the variations of behavior between one people and another.

The following programs in the series will be heard during November:

Subseries on Law and Justice

1—The Forbidden Name of Wednesday

8—Laying Down the Law (Summary)

Series on Yurok

15—The Life of a Yurok

22—The Reluctant Shaman

29—The Sea-Monster and the Bride

Payne Awards . . .

Thursday—2:30 p.m.

The series of dramatic programs written by winners of the 1952 Payne Communications Awards will be heard at a new time each Thursday afternoon during November.

The November dramatization will be Mrs. Enid Olson's *The Growth of a City*, the story of the ways in which a city can grow, not only physically, but in understanding, tolerance, and wisdom.

Twilight Stories . . .

Mon. through Fri.—5:15 p.m.

Stories for the enjoyment of the younger members of WOSU's listening family are read each evening by Martha Hoskins Goldhoff on *Twilight Story Time*. During the first week of November, Martha will conclude her reading of Kenneth Grahame's *The Wind in the Willows*. The remainder of the month will be devoted to the reading of classic fairy tales, myths, and legends from all lands and ethnic groups.

WOSU-AM

820 KC
To 6:30 P.M.

and WOSU-FM

89.7 MC
To 9:15 A.M.

SCHEDULE FOR NOVEMBER

[illegible]

Music Programs for November

NOVEMBER 1, SUNDAY

a.m. TREASURED MUSIC

9:00

Lalo—Le Roi d'Ys Overture; Boston Symphony; Charles Münch, C.

Saint-Saëns—Introduction and Rondo Capriccioso; Zino Francescatti, violin; Philadelphia Orchestra; Eugene Ormandy, C.

Schubert—Symphony in C Major, Op. 140 "Gastein"; Vienna State Opera Orchestra; Felix Prohaska, C.

10:00

Ravel—La Valse; Boston Symphony; Charles Münch, C.

Elgar—Symphony No. 1 in A-Flat, Op. 55; London Philharmonic; Sir Adrian Boult, C.

11:00

Beethoven—Septet in E-Flat, Op. 20; NBC Symphony; Arturo Toscanini, C.

Handel—Concerto Grosso in D Minor, Op. 6, No. 10; Boyd Neel String Orchestra; Boyd Neel, C.

Brahms—Academic Festival Overture; New York Philharmonic-Symphony; Bruno Walter, C.

12:00

Mendelssohn—Symphony No. 5 in D Major "Reformation"; Vienna State Opera Orchestra; Felix Prohaska, C.

Mozart—Divertimento No. 2 in D Major, K. 131; Royal Philharmonic; Sir Thomas Beecham, C.

1:00

Strauss, R.—Also Sprach Zarathustra, Op. 30; Vienna Philharmonic; Clemens Krauss, C.

p.m.

2:30—CHAMBER MUSIC

Handel—Sonata in A (Gesellschaft No. 14); Alexander Schneider, violinist; Ralph Kirkpatrick, harpsichordist; Frank Miller, cellist

Beethoven—Sonata No. 10 in G Major, Op. 96; Joseph Szigeti, violinist; Mieczyslaw Horszowski, pianist

Respighi—Sonata in B Minor; Jascha Heifetz, violinist; Emanuel Bay, pianist

6:30—WEEKLY OPERA

Wagner—Die Meistersinger von Nürnberg; Act III

Hans Sachs.....Ferdinand Frantz

Pogner.....Kurt Böhme

Beckmesser.....Heinrich Pfanzl

Walter.....Bernad Aldenhoff

David.....Gerhard Unger

Eva.....Tiana Lemnitz

The Dresden State Opera

Rudolf Kempe, con.

NOVEMBER 2, MONDAY

a.m. 8:00—SUN-UP SYMPHONY

Schütz—Symphoniae Sacrae IX; Max Meili, tenor; Max Michailow and Saschko Gawriloff, violins; H. G. Oertel, organ

Bach—Cantata No. 19 "Es erhub sich ein Streit"; Soloists; Motet Choir; Berlin Philharmonic; Fritz Lehmann, C.

9:30—MORNING MELODIES

Sibelius—Symphony No. 5 in E-Flat, Op. 82; Stockholm Radio Symphony; Sixten Ehrling, C.

p.m.

3:30—THE CONCERT STAGE

Fernando Valenti, harpsichordist

4:00—WORLD FAMOUS MUSIC

Brahms—Academic Festival Overture, Op. 80; Boston Symphony; Serge Koussevitzky, C.

Haydn—Symphony No. 93 in D; Royal Philharmonic; Sir Thomas Beecham, C.

Bruch—Scottish Fantasy, Op. 46; Jascha Heifetz, violin; RCA Victor Orchestra; William Steinberg, C.

7:30—EVENING CONCERT

Mozart—Quartet No. 1 in G Minor for Piano and Strings, K. 478; The New York Quartet

Bartok—Quartet No. 6; The Juilliard String Quartet

Dvorak—Quintet in A for Piano and Strings, Op. 81; Jan Herman, piano; The Ondricek String Quartet

NOVEMBER 3, TUESDAY

a.m. 8:00—SUN-UP SYMPHONY

Grieg—Concerto in A Minor, Op. 16; Artur Rubinstein, piano; Victor Symphony; Antal Dorati, C.

9:30—MORNING MELODIES

Handel-Ormandy—Water Music Suite; Philadelphia Orchestra; Eugene Ormandy, C.

Martinu—Serenade; Winterthur Symphony; Henry Swoboda, C.

p.m. 3:30—THE CONCERT STAGE

Joseph Szigeti, violinist

4:00—WORLD FAMOUS MUSIC

Corelli—Concerto Grosso in D, Op. 6, No. 7; Corelli Tri-Centenary String Orchestra; Dean Eckert, C.

Beethoven—Symphony No. 7 in A, Op. 92; NBC Symphony; Arturo Toscanini, C.

Rimsky-Korsakoff—Capriccio Espagnol; Detroit Symphony; Paul Paray, C.

7:30—EVENING CONCERT

Pfitzner—Das Käthchen von Heilbronn Overture, Op. 17; Vienna Philharmonic; Hans Pfitzner, C.

Purcell—Nine Four-Part Fantasias; Vienna Chamber Orchestra; Franz Litschauer, C.

Villa-Lobos—Mass of St. Sebastian; Chorus of the University of California at Berkeley; Werner Janssen, C.

NOVEMBER 4, WEDNESDAY

a.m. 8:00—SUN-UP SYMPHONY

Mozart—Symphony No. 34 in C Major, K. 338; L'Orchestre de la Suisse Romande; Peter Magg, C.

Wagner—Lohengrin: Prelude to Act I; NBC Symphony; Arturo Toscanini, C.

9:30—MORNING MELODIES

Bach—Four Duets: E Minor, F Major, G Major, A Minor; Rosalyn Tureck, pianist

Reger—Suite in G for Unaccompanied 'Cello, Op. 13c, No. 1; Emanuel Feuermann, cellist

p.m.

3:30—THE CONCERT STAGE

The New York Quartet

4:00—WORLD FAMOUS MUSIC

Boyce—Symphony No. 3 in C Major; The Zimmler Sinfonietta; Josef Zimmler, C.

Delius—Over the Hills and Far Away; Royal Philharmonic; Sir Thomas Beecham, C.

Prokofiev—Alexander Nevsky, Op. 78; Jennie Tourel, mezzo-soprano; Westminster Choir; Philadelphia Orchestra; Eugene Ormandy, C.

7:30—EVENING CONCERT

Mendelssohn—Fingal's Cave Overture, Op. 26; Berlin Philharmonic; Fritz Lehmann, C.

Haydn—Sinfonia Concertante for Violin, 'Cello, Oboe and Bassoon; Munich Philharmonic; Fritz Rieger, C.

Elgar—Symphony No. 1 in A-Flat Major, Op. 55; London Philharmonic; Sir Adrian Boult, C.

NOVEMBER 5, THURSDAY

a.m. 8:00—SUN-UP SYMPHONY

Thomas—Mignon Overture; NBC Symphony;
Arturo Toscanini, C.
Bizet—Fair Maid of Perth Suite; Royal Philharmonic; Sir Thomas Beecham, C.

9:30—MORNING MELODIES

Chopin—Concerto No. 2 in F Minor, Op. 21;
Artur Rubinstein, pianist; NBC Symphony;
William Steinberg, C.

p.m. 3:30—THE CONCERT STAGE

Eleanor Steber, soprano

4:00—WORLD FAMOUS MUSIC

Rabaud—La Procession Nocturne, Op. 6; New York Philharmonic-Symphony; Dimitri Mitropoulos, C.

Schubert—Symphony No. 6 in C Major; London Symphony Orchestra; Josef Krips, C.
Strauss, R.—Don Juan, Op. 20; New York Philharmonic-Symphony; Bruno Walter, C.

7:30—EVENING CONCERT

Wagner—Siegfried: Awakening Scene; Kirsten Flagstad, soprano; Set Svanholm, tenor; The Philharmonia Orchestra; George Sebastian, C.

Stravinsky—Oedipus Rex (Opera-Oratorio in Two Acts after Sophocles); Soloists; Chorus; Cologne Radio Symphony; Igor Stravinsky, C.

NOVEMBER 6, FRIDAY

a.m. 8:00—SUN-UP SYMPHONY

Bach—Brandenburg Concerto No. 2 in F Major; Prades Festival Orchestra; Pablo Casals, C.
Roussel—The Spider's Feast; Paris Philharmonic; René Leibowitz, C.

9:30—MORNING MELODIES

Swanson—A Short Symphony; Orchestra of the Vienna State Opera; Franz Litschauer, C.
Mahler—Songs of a Wayfarer; Carol Brice, contralto; Pittsburgh Symphony Orchestra; Fritz Reiner, C.

p.m. 3:30—THE CONCERT STAGE

Solomon, pianist

4:00—WORLD FAMOUS MUSIC

Gibbons—Two Fantasias; The New Music String Quartet
Cage—String Quartet (1950); The New Music String Quartet
Mozart—Quartet No. 13 in A Major, K. 464; The Roth String Quartet

7:30—EVENING CONCERT (Requests)

NOVEMBER 7, SATURDAY

a.m. 8:00—SUN-UP SYMPHONY (Requests)

9:00—MORNING MELODIES (Requests)

10:30—LONDON RECORDS

Brahms—Academic Festival Overture, Op. 80; Concertgebouw Orchestra of Amsterdam; Eduard van Beinum, C.

Ravel—Tzigane; Christian Ferras, violinist; L'Orchestre National de Belgique; Georges Sebastian, C.

Mendelssohn—Symphony No. 3 in A Minor, Op. 56 "Scotch"; London Symphony; Georg Solti, C.

p.m. 12:45—MASTERWORKS OF MUSIC

8:30—MUSIC FOR THE CONCERT-GOER

NOVEMBER 8, SUNDAY

a.m. TREASURED MUSIC

9:00

Mendelssohn—Calm Sea and Prosperous Voyage; Berlin Philharmonic; Fritz Lehmann, C.

NOVEMBER, 1953

Handel-Beecham—The Great Elopement; Royal Philharmonic; Sir Thomas Beecham, C.
Beethoven—Concerto No. 3 in C Minor, Op. 37; Wilhelm Backhaus, pianist; Vienna Philharmonic; Karl Böhm, C.

10:00

Debussy—Nocturnes: Nuages, Fêtes, Sirènes; Cecilian Singers; Minneapolis Symphony; Antal Dorati, C.

Saint-Saëns—Symphony No. 3 in C Minor; E. Nies-Berger, organist; New York Philharmonic-Symphony; Charles Münch, C.

11:00

Delius—Over the Hills and Far Away; Royal Philharmonic; Sir Thomas Beecham, C.

Rachmaninoff—Isle of the Dead, Op. 29; Boston Symphony; Serge Koussevitzky, C.

Walton—Concerto for Violin and Orchestra; Jascha Heifetz, violinist; The Philharmonia Orchestra; William Walton, C.

12:00

Cherubini—Symphony in D Major; NBC Symphony; Arturo Toscanini, C.

Bach—Italian Concerto; Berlin Philharmonic Orchestra; Hans Schmidt-Isserstedt, C.

Britten—Young Person's Guide to the Orchestra; Liverpool Philharmonic; Sir Malcolm Sargent, C.

1:00

Schumann—Symphony No. 3 in E-Flat Major, Op. 97; Munich Philharmonic; Rudolf Albert, C.

p.m. 2:30—CHAMBER MUSIC

Bach—English Suite No. 1 in A Major; Fernando Valenti, harpsichordist

Bach—Partita No. 6 in E Minor; Ralph Kirkpatrick, harpsichordist

6:30—WEEKLY OPERA

Borodin—Prince Igor

Prince Igor.....Andrei Ivanov

Yaroslava.....E. Smolenskaya

Vladimir.....S. Lemeshev

Galitski.....A. Pirogov

Koutchak.....M. Reizen

Kautchakovna.....Borisenko

NOVEMBER 9, MONDAY

a.m. 8:00—SUN-UP SYMPHONY

Handel—Concerto Grosso No. 9 in F Major, Op. 6; Boyd Neel String Orchestra; Boyd Neel, C.

Brahms—Nanie, Op. 82; Vienna Kammerchor; Vienna Symphony; Henry Swoboda, C.

9:30—MORNING MELODIES

Shostakovich—Symphony No. 9, Op. 70; New York Philharmonic-Symphony; Efreim Kurtz, C.

p.m. 3:30—THE CONCERT STAGE

Julius Baker, flutist

4:00—WORLD FAMOUS MUSIC

Rossini—Il Signor Bruschino Overture; NBC Symphony Orchestra; Arturo Toscanini, C.

Reger—Variations and Fugue on a Theme by Mozart, Op. 132; Concertgebouw Orchestra of Amsterdam; Eduard van Beinum, C.

Stravinsky—Concerto; Soulima Stravinsky, pianist; Victor Symphony; Igor Stravinsky, C.

7:30—EVENING CONCERT

Haydn—Quartet in D Major, Op. 50, No. 6; The Schneider String Quartet

Copland—Sextet for String Quartet, Clarinet and Piano; David Oppenheim, clarinetist; Leonid Hambro, pianist; The Juilliard String Quartet

Beethoven—Quartet No. 15 in A Minor, Op. 132; The Griller String Quartet

NOVEMBER 10, TUESDAY

a.m. 8:00—SUN-UP SYMPHONY

Barber—Concerto for 'Cello and Orchestra; Zara Nelsova, 'cellist; New Symphony Orchestra; Samuel Barber, C.

9:30—MORNING MELODIES

Berlioz—Benvenuto Cellini Overture; Paris Conservatory Orchestra; Charles Münch, C.
Ravel—Ma Mère l'Oye Suite; Boston Symphony Orchestra; Serge Koussevitzky, C.

p.m. 3:30—THE CONCERT STAGE

Jascha Heifetz, violinist

4:00—WORLD FAMOUS MUSIC

Weber—Preciosa Overture; Vienna Philharmonic; Karl Böhm, C.

Vaughan-Williams—Fantasia on a Theme by Thomas Tallis; Leopold Stokowski and his Symphony Orchestra

Nielsen—Symphony No. 6; Danish National Orchestra of the State Radio; Thomas Jensen, C.

7:30—EVENING CONCERT

Bach—Cantata No. 21 "Ich hatte viel Bekümmernis"; Soloists; Berlin Motet Choir; Berlin Philharmonic; Fritz Lehmann, C.

Dvorak—Symphony No. 2 in D Minor, Op. 70; The Philharmonia Orchestra; Rafael Kubelik, C.

NOVEMBER 11, WEDNESDAY

a.m. 8:00—SUN-UP SYMPHONY

Purcell—Trumpet Voluntary; Samuel Krauss, trumpet; Philadelphia Orchestra; Eugene Ormandy, C.

Schubert—Symphony No. 1 in D Major; Viennese Symphonic Society Orchestra; Kurt Woss, C.

9:30—MORNING MELODIES

Schumann—Quintet in E-Flat Major, Op. 44; Dame Myra Hess, pianist; Isaac Stern and Alexander Schneider, violinists; Milton Thomas, violist; Paul Tortelier, 'cellist

p.m. 3:30—THE CONCERT STAGE

The Schneider String Quartet

4:00—WORLD FAMOUS MUSIC

Beethoven—Symphony No. 4 in B-Flat Major, Op. 60; San Francisco Symphony; Pierre Monteux, C.

Thompson—The Testament of Freedom; Men's Chorus; Eastman-Rochester Symphony; Howard Hanson, C.

7:30—EVENING CONCERT

Respighi—Ancient Airs and Dances for the Lute; Stuttgart Chamber Orchestra; Karl Münchinger, C.

Mozart—Concerto No. 25 in C Major, K. 503; Edwin Fischer, pianist; The Philharmonia Orchestra; Josef Krips, C.

Hindemith—Symphony in E-Flat Major; Janssen Symphony of Los Angeles; Werner Janssen, C.

NOVEMBER 12, THURSDAY

a.m. 8:00—SUN-UP SYMPHONY

Gluck-Mottl—Ballet Suite; German Philharmonic Orchestra of Prague; Josef Keilberth, C.
Liadoff—Kikimora, Op. 63; NBC Symphony Orchestra; Arturo Toscanini, C.

9:30—MORNING MELODIES

Haydn—Concerto in D Major; Franz Koch, horn; Vienna State Opera Orchestra; Anton Heiller, C.

Elgar—Serenade in E Minor for Strings, Op. 20; New Symphony; Anthony Collins, C.

p.m. 3:30—THE CONCERT STAGE

Kirsten Flagstad, soprano

4:00—WORLD FAMOUS MUSIC

Brahms—Tragic Overture, Op. 81; Concertgebouw Orchestra of Amsterdam; Eduard van Beinum, C.

Bussani—Concerto in D Major, Op. 35a; Siegfried Borries, violinist; Symphony Orchestra of Radio Berlin; Arthur Rother, C.

Debussy—La Mer; New York Philharmonic-Symphony; Dimitri Mitropoulos, C.

7:30—EVENING CONCERT

Scarlatti, A.—Il Trionfo dell' Onore (Opera Buffa in 3 Acts); Soloists; Orchestra of Radio Italiana; Carlo Maria Giulini, C.

NOVEMBER 13, FRIDAY

a.m. 8:00—SUN-UP SYMPHONY

Cimarosa—Il Matrimonio Segreto Overture; London Symphony; Royalton Kisch, C.

Bloch—Concerto Grosso for Piano and String Orchestra; George Schick, pianist; Chicago Symphony; Rafael Kubelik, C.

9:30—MORNING MELODIES

Corelli—Concerto Grosso in F Major, Op. 6, No. 2; Corelli-Tri-Centenary String Orchestra; Dean Eckersten, C.

Strauss, R.—Talliefer, Op. 52; Soloists; Rudolf Lamy Choir; Symphony Orchestra of Radio Berlin; Arthur Rother, C.

p.m. 3:30—THE CONCERT STAGE

Artur Schnabel, pianist

4:00—WORLD FAMOUS MUSIC

Purcell—Pavane; The New Music String Quartet

Bartok—Quartet No. 5; The Juilliard String Quartet

Verdi—Quartet in E Minor; The Paganini String Quartet

7:30—EVENING CONCERT (Requests)

NOVEMBER 14, SATURDAY

a.m. 8:00—SUN-UP SYMPHONY (Requests)

9:00—MORNING MELODIES (Requests)

10:30—LONDON RECORDS

Wagner—The Flying Dutchman Overture; Vienna Philharmonic; Hans Knappertsbusch, C.

Beethoven—Symphony No. 1 in C Major, Op. 21; Vienna Philharmonic; Carl Schuricht, C.

Sibelius—Tapiola, Op. 112; Concertgebouw Orchestra of Amsterdam; Eduard van Beinum, C.

p.m. 12:45—MASTERWORKS OF MUSIC

8:30—MUSIC FOR THE CONCERT-GOER

NOVEMBER 15, SUNDAY

a.m. TREASURED MUSIC

9:00

Beethoven—Coriolanus Overture; Munich Philharmonic; Rudolf Albert, C.

Schoenberg—Pelleas et Melisande; Symphony of Radio Frankfurt; Winfried Zillig, C.

10:00

Glère—Red Poppy Ballet Suite; Vienna State Opera Orchestra; Hermann Scherchen, C.

Mozart—Concerto No. 1 in G Major, K. 313; John Wummer, flutist; Perpignan Festival Orchestra; Pablo Casals, C.

11:00

Franck—Symphony in D Minor; San Francisco Symphony; Pierre Monteux, C.

Bizet—Fair Maid of Perth; Royal Philharmonic; Sir Thomas Beecham, C.

Saint-Saens—La Princesse Jaune Overture, Op. 30; Boston Symphony; Charles Münch, C.

12:00

Brahms—Concerto No. 2 in B-Flat Major; Wilhelm Backhaus, pianist; Vienna Philharmonic; Carl Schuricht, C.

Mendelssohn—Legend of the Fair Melusina; Vienna State Opera Orchestra; Felix Prohaska, C.

1:00

Haydn—Symphony No. 85 in B-Flat Major; Vienna State Opera Orchestra; Erwin Baltzer, C.

Beethoven—Sonata No. 14 in C-Sharp Minor, Op. 27, No. 2; Vladimir Horowitz, pianist

p.m. 2:30—CHAMBER MUSIC

Locke—Consort of Four Parts; The New Music String Quartet

Haydn—Quartet in F-Sharp Minor, Op. 50, No. 4; The Schneider String Quartet

Martini—Quartet No. 6; The Walden String Quartet

6:30—WEEKLY OPERA

Puccini—Tosca

Tosca.....Renata Tebaldi

Cavaradossi.....Giuseppe Campora

Scarpia.....Enzo Mascherini

Chorus and Orchestra of

L'Accademia di Santa Croce, Rome

Alberto Erede, cond.

NOVEMBER 16, MONDAY

a.m. 8:00—SUN-UP SYMPHONY

Vivaldi—Concerto in A Major; Ornella Santoliquido, pianist; Virtuosi di Roma; Renato Fasano, C.

Kodaly—Te Deum; Soloists; Chorus; Vienna Symphony; Henry Swoboda, C.

9:30—MORNING MELODIES

Mozart—Symphony No. 29 in A Major, K. 201; Perpignan Festival Orchestra; Pablo Casals, C.

p.m. 3:30—THE CONCERT STAGE

Andres Segovia, guitarist

4:00—WORLD FAMOUS MUSIC

Bruckner—Overture in G Minor; Vienna Philharmonia Orchestra; F. Charles Adler, C.

Handel—The Great Elopement; Royal Philharmonic Orchestra; Sir Thomas Beecham, C.

Hindemith—Der Schwanendreher; Guenther Breitenbach, violist; Vienna Symphony Orchestra; Herbert Haefner, C.

7:30—EVENING CONCERT

Scarlatti—Two Sonatas: C Minor, L. 10; A Minor, L. 223; Kathleen Long, pianist

Debussy—Preludes, Book I; Walter Gieseking, pianist

Schubert—Sonata in B-Flat Major, Op. Posth.; Webster Aitken, pianist

NOVEMBER 17, TUESDAY

a.m. 8:00—SUN-UP SYMPHONY

Walton—Concerto for Violin and Orchestra; Jascha Heifetz, violinist; The Philharmonia Orchestra; William Walton, C.

9:30—MORNING MELODIES

Bach—Duet "My Spirit Be Joyful"; E. Power Biggs, organist; Columbia Chamber Orchestra; Richard Burgin, C.

Respighi—The Pines of Rome; NBC Symphony; Arturo Toscanini, C.

p.m. 3:30—THE CONCERT STAGE

Robert Mann, violinist

4:00—WORLD FAMOUS MUSIC

Wagner—Parsifal; Good Friday Spell; NBC Symphony; Arturo Toscanini, C.

Ives—Symphony No. 3; National Gallery Orchestra; Richard Bales, C.

Mendelssohn—Symphony No. 4 in A Major, Op. 90 "Italian"; Cleveland Orchestra; George Szell, C.

NOVEMBER, 1953

7:30—EVENING CONCERT

Albinoni—Concerto in D Major, Op. 9, No. 7; Arrigo Pelliccia, violinist; Virtuosi di Roma; Renato Fasano, C.

Falla—El Amor Brujo; Carol Brice, contralto; Pittsburgh Symphony; Fritz Reiner, C.

Berlioz—Romeo and Juliet, Op. 17 (Complete Orchestral Score); New York Philharmonic-Symphony; Dimitri Mitropoulos, C.

NOVEMBER 18, WEDNESDAY

a.m. 8:00—SUN-UP SYMPHONY

Copland—Statements for Orchestra; Jingo; Victor Symphony; Leonard Bernstein, C.

D'Indy—Symphony on a French Mountain Air, Op. 25; Robert Casadesu, pianist; New York Philharmonic-Symphony; Charles Münch, C.

9:30—MORNING MELODIES

Harrison—The Only Jealousy of Emer (Text by Yeats) (A Poetic Play for Masked Dancers); Soloists; Samuel Baron, flutist; Seymour Barab, 'cellist; Lou Harrison, celesta; Mordecai Sheinkman, prepared piano; Jane Batchelder, string bass; Lou Harrison, C.

p.m. 3:30—THE CONCERT STAGE

The Pasquier Trio

4:00—WORLD FAMOUS MUSIC

Gabrieli—Canzon Quarti Toni a 15; Brass Choir; Leopold Stokowski and his Symphony Orchestra

Haydn—Mass in Time of War; Soloists; Akademie Chorus of Vienna; Vienna State Opera Orchestra; Hans Gillesberger, C.

7:30—EVENING CONCERT

Donizetti—Don Pasquale Overture; NBC Symphony Orchestra; Arturo Toscanini, C.

Brahms—Concerto in D Major, Op. 77; Isaac Stern, violinist; Royal Philharmonic; Sir Thomas Beecham, C.

Stravinsky—Petrouchka; L'Orchestre de la Suisse Romande; Ernest Ansermet, C.

NOVEMBER 19, THURSDAY

a.m. 8:00—SUN-UP SYMPHONY

Rossini—William Tell Overture; NBC Symphony; Arturo Toscanini, C.

Delius—Eventyr; Royal Philharmonic; Sir Thomas Beecham, C.

9:30—MORNING MELODIES

Beethoven—Egmont Overture, Op. 84; Boston Symphony; Serge Koussevitzky, C.

Liszt—Concerto No. 1 in E-Flat Major; Claudio Arrau, pianist; Philadelphia Orchestra; Eugene Ormandy, C.

p.m. 3:30—THE CONCERT STAGE

Alfred Poell, baritone

4:00—WORLD FAMOUS MUSIC

Bach—Ricercare in Six Parts; Stuttgart Chamber Orchestra; Karl Munchinger, C.

Tschaikowsky—Manfred, Op. 58; NBC Symphony; Arturo Toscanini, C.

7:30—EVENING CONCERT

Mozart—Serly—Fantasia in F Minor, K. 608; New Symphony Orchestra; Franco Autori, C.

Honegger—Jeanne d'Arc au Bûcher; Vera Zorina as Jeanne d'Arc; Raymond Gerome as Frère Dominique; Soloists; Chorus; Philadelphia Orchestra; Eugene Ormandy, C.

NOVEMBER 20, FRIDAY

a.m. 8:00—SUN-UP SYMPHONY

Haydn—Symphony No. 102 in B-Flat Major; Vienna Symphony; Hermann Scherchen, C.

9:30—MORNING MELODIES

Bach, C. P. E.—Symphony No. 3 in C Major; Vienna Symphony; Felix Guenther, C.
 Barber—Knoxville "Summer of 1915," Op. 24; Eleanor Steber, soprano; Dumbarton Oaks Chamber Orchestra; William Strickland, C.

p.m. 3:30—THE CONCERT STAGE
 Dinu Lipatti, pianist

4:00—WORLD FAMOUS MUSIC
 Corelli—La Folia; Joseph Szigeti, violinist; Andor Farkas, pianist
 Mahler—Songs of Youth; Anny Felbermayer, soprano; Alfred Poell, baritone; Viktor Graef, pianist

7:30—EVENING CONCERT (Requests)

NOVEMBER 21 SATURDAY

a.m. 8:00—SUN-UP SYMPHONY (Requests)

9:00—MORNING MELODIES (Requests)
 10:30—LONDON RECORDS
 Bach—English Suite No. 3 in G Minor; Friedrich Gulda, pianist
 Honegger—Sonata for Unaccompanied Violin; Christian Ferras, violinist
 Schubert—Impromptus, Op. 142; No. 2 in A-Flat Major; No. 3 in B-Flat Major; No. 4 in F Minor; Clifford Curzon, pianist
 p.m. 12:45—MASTERWORKS OF MUSIC
 8:30—MUSIC FOR THE CONCERT-GOER

NOVEMBER 22, SUNDAY

a.m. TREASURED MUSIC

9:00
 Berlioz—Beatrice and Benedict Overture; Boston Symphony; Charles Münch, C.
 Brahms—Symphony No. 1 in C Minor, Op. 68; Chicago Symphony; Rafael Kubelik, C.

10:00
 Britten—Peter Grimes: Four Sea Interludes; London Symphony; Sir Malcolm Sargent, C.
 Rimsky-Korsakoff—Scheherazade; Philadelphia Orchestra; Eugene Ormandy, C.

11:00
 Grieg—Concerto in A Minor; Clifford Curzon, pianist; London Symphony; Anatole Fistoulari, C.

Dvorak—Symphony No. 5 in E Minor; Philadelphia Orchestra; Eugene Ormandy, C.

12:00
 Mendelssohn—Fingal's Cave Overture; Berlin Philharmonic; Fritz Lehmann, C.
 Haydn—Missa Cellensis in C; Akademie Chorus, Vienna; Vienna Symphony; Hans Gillesberger, C.

1:00
 Vivaldi—Concerto in E Minor; Virtuosi di Roma; Renato Fasano, C.
 Respighi—Feste Romane; NBC Symphony; Arturo Toscanini, C.

p.m. 2:30—CHAMBER MUSIC

Bach—Chorale Prelude "Nun Komm' der Heiden Heiland"; Albert Schweitzer, organist
 Bach—Chorale Prelude "O Mensch, bewein' dein Sünde gross"; Albert Schweitzer, organist
 Mendelssohn—Sonata No. 6 in D Minor, Op. 65; Albert Schweitzer, organist
 Bach—Tocatta, Adagio and Fugue in C Minor; Albert Schweitzer, organist

6:30—WEEKLY OPERA

Strauss, R.—Elektra
 ElektraAnny Konetzni
 KlytemnestraMartha Mödl
 ChrysothemisDaniza Ilitsch
 AegisthusFranz Klarwein
 OrestesHans Braun
 Chorus and Orchestra of the
 Maggio Musical Fiorentino
 Dimitri Mitropoulos, cond.

NOVEMBER 23, MONDAY

a.m. 8:00—SUN-UP SYMPHONY

Handel—Concerto No. 14 for Organ and Strings; Gustav M. Leonhardt, organist; Vienna State Opera Chamber Orchestra; Ernst Kayler, C.

Villa-Lobos—Sereastas; Jennie Tourel, mezzo-soprano; Symphony Orchestra; Heitor Villa-Lobos, C.

9:30—MORNING MELODIES

Rubbra—Symphony No. 5 in B-Flat Major, Op. 63; Hallé Orchestra of Manchester; Sir John Barbirolli, C.

p.m. 3:30—THE CONCERT STAGE
 E. Power Biggs, organist

4:00—WORLD FAMOUS MUSIC

Haydn—Symphony No. 49 in F Minor; Orchestra of the Vienna State Opera; Hermann Scherchen, C.

Beethoven—Concerto No. 5 in E-Flat Major, Op. 73; Vladimir Horowitz, pianist; Victor Symphony; Fritz Reiner, C.

7:30—EVENING CONCERT

Boccherini—Quartet in G Minor, Op. 33, No. 5; The Roth String Quartet
 Berg—Lyric Suite; The Juilliard String Quartet
 Franck—Quintet in F Minor; E. Robert Schmidt, pianist; The Roth String Quartet

NOVEMBER 24, TUESDAY

a.m. 8:00—SUN-UP SYMPHONY

Gluck—Concerto in G Major; Jean-Pierre Rampall, flutist; Paris Philharmonic; René Leibowitz, C.
 Sibelius—Karelia Suite, Op. 11; Danish State Radio Symphony; Thomas Jensen, C.

9:30—MORNING MELODIES

Weber—Oberon Overture; NBC Symphony Orchestra; Arturo Toscanini, C.
 Debussy—Iberia; Philadelphia Orchestra; Eugene Ormandy, C.

p.m. 3:30—THE CONCERT STAGE
 Samuel Mayes, 'cellist

4:00—WORLD FAMOUS MUSIC

Boyce—The Prospect Before Us; Sadler's Wells Orchestra; Constant Lambert, C.
 Rangstroem—Symphony No. 1 in C-Sharp Minor; Stockholm Concert Association Orchestra; Tor Mann, C.

7:30—EVENING CONCERT

Mozart—Great Mass in C Minor, K. 427; Soloists; Vienna Akademie Chorus; Vienna Symphony; Meinhard von Zallinger, C.
 Schoenberg—Second Chamber Symphony; Vienna Symphony; Herbert Haefner, C.

NOVEMBER 25, WEDNESDAY

a.m. 8:00—SUN-UP SYMPHONY

Corelli—Concerto Grosso in F Major, Op. 6, No. 6; Corelli Tri-Centenary String Orchestra; Dean Eckersten, C.

Miaskowski—Symphony No. 21 in F-Sharp Minor, Op. 51; Philadelphia Orchestra; Eugene Ormandy, C.

9:30—MORNING MELODIES

Marcello—Aria in A Minor for Strings; Virtuosi di Roma; Renato Fasano, C.

Poulenc—Concerto in G Minor for Organ, Timpani and Strings; E. Power Biggs, organist; Roman Szule, timpanist; Columbia Symphony; Richard Burgin, C.

p.m. 3:30—THE CONCERT STAGE
 The Busch String Quartet

4:00—WORLD FAMOUS MUSIC

Cherubini—Anacreon Overture; Austria State Symphony; Vittorio Gui, C.

Bach—Cantata No. 1 "Wie schön leuchtet der Morgenstern"; Soloists; Chorus; Berlin Philharmonic; Fritz Lehmann, C.

Pfitzner—Kleine Sinfonie, Op. 44; Leipzig Gewandhaus Orchestra; Herman Abendroth, C.

7:30—EVENING CONCERT

Locatelli—Concerto da Camera; Vienna Chamber Orchestra; Franz Litschauer, C.

Bruckner—Symphony No. 9 in D Minor; Vienna Philharmonia Orchestra; F. Charles Adler, C.

NOVEMBER 26, THURSDAY

THANKSGIVING DAY

Station Silent

NOVEMBER 27, FRIDAY

a.m. 8:00—SUN-UP SYMPHONY

Mozart—Concerto No. 20 in D Minor, K. 466; Rudolf Serkin, pianist; Philadelphia Orchestra; Eugene Ormandy, C.

9:30—MORNING MELODIES

Smetana-Szell—From My Life; Cleveland Orchestra; George Szell, C.

p.m. 3:30—THE CONCERT STAGE

Ernst Krenek, composer-pianist

4:00—WORLD FAMOUS MUSIC

Beethoven—Sonata No. 7 in C Minor, Op. 30, No. 2; Isaac Stern, violinist; Alexander Zakin, pianist

Piston—Sonatina for Violin and Harpsichord; Alexander Schneider, violinist; Ralph Kirkpatrick, harpsichordist

Brahms—Sonata No. 3 in D Minor, Op. 108; Isaac Stern, violinist; Alexander Zakin, pianist

7:30—EVENING CONCERT (Requests)

NOVEMBER 28, SATURDAY

a.m. 8:00—SUN-UP SYMPHONY (Requests)

9:00—MORNING MELODIES (Requests)

10:30—LONDON RECORDS

Vaughan-Williams — Fantasia on "Green-sleeves"; London Symphony; Anthony Collins, C.

Mahler—Symphony No. 4 in G Major; Margaret Ritchie, soprano; Concertgebouw Orchestra of Amsterdam; Eduard van Beinum, C.

p.m. 1:00—MASTERWORKS OF MUSIC

8:30—MUSIC FOR THE CONCERT-GOER

NOVEMBER 29, SUNDAY

a.m. TREASURED MUSIC

9:00

Mozart—Adagio and Fugue in C Minor, K. 546; Vienna Philharmonic; Herbert von Karajan, C.

Villa-Lobes—Uirapuru; New York Philharmonic-Symphony; Efrem Kurtz, C.

Prokofieff—Alexander Nevsky, Op. 78; Westminster Choir; Philadelphia Orchestra; Eugene Ormandy, C.

10:00

Stravinsky — Petrouchka; L'Orchestre de la Suisse Romande; Ernest Ansermet, C.

NOVEMBER, 1953

Mendelssohn—Symphony No. 4 in A Major "Italian"; Minneapolis Symphony; Antal Dorati, C.

11:00

Bartok—Music for Stringed Instruments, Percussion and Celesta; Chicago Symphony; Rafael Kubelick, C.

Brahms—Symphony No. 3 in F Major; Concertgebouw Orchestra of Amsterdam; George Szell, C.

12:00

Sitwell-Lambert—The Rio Grande; The Philharmonia Orchestra and Chorus; Constant Lambert, C.

Beethoven—Concerto in D Major, Op. 61; Joseph Szigeti, violinist; New York Philharmonic-Symphony; Bruno Walter, C.

1:00

Sibelius—Symphony No. 7 in C Major, Op. 105; Hallé Orchestra of Manchester; Sir John Barbirolli, C.

p.m. 2:30—CHAMBER MUSIC

Haydn—Arianna a Naxos; Jennie Tourel, mezzo-soprano; Ralph Kirkpatrick, pianist

Schumann—Dichterliebe, Op. 48; Mack Harrell, baritone; George Reeves, pianist

Wolf—Five Songs; Suzanne Danco, soprano; Guido Agosti, pianist

6:30—WEEKLY OPERA

Rimsky-Korsakoff—May Night

Levka.....S. Lemeshev

Ganna.....Borislenko

Pannockka.....Maslennikova

Golova.....S. Krasovsky

NOVEMBER 30, MONDAY

a.m. 8:00—SUN-UP SYMPHONY

Pergolesi—Concertino in F Minor; Stuttgart Chamber Orchestra; Karl Münchinger, C.

Dellus—Brigg Fair; London Symphony; Anthony Collins, C.

9:30—MORNING MELODIES

Rachmaninoff—Concerto No. 2 in C Minor, Op. 18; Artur Rubinstein, pianist; NBC Symphony; Vladimir Golschmann, C.

p.m. 3:30—THE CONCERT STAGE

Nicanor Zabaleta, harpist

4:00—WORLD FAMOUS MUSIC

Rossini—William Tell; Little March of the Shepherds and Dance Passo A Sei; Academic Orchestra of St. Cecilia; Tullio Serafin, C.

Strauss, R.—Wanderer's Sturmlied, Op. 14; Vienna Kammerchor; Vienna Symphony; Henry Swoboda, C.

Schumann—Symphony No. 3 in E-Flat Major, Op. 97; Munich Philharmonic; Rudolf Albert, C.

7:30—EVENING CONCERT

Bach—Trio Sonata; Isaac Stern, violinist; John Wummer, flutist; Eugene Istomin, pianist

Moore—Quintet for Clarinet and Strings; David Oppenheim, clarinetist; The New Music String Quartet

Haydn—Quartet in C Major, Op. 20, No. 2; The Schneider String Quartet

Brahms—Quintet No. 2 in G Major, Op. 111; Isaac Stern and Alexander Schneider, violinists; Milton Katims and Milton Thomas, violists; Paul Tortelier, cellist

N.A.E.B.



NATIONAL

ASSOCIATION
EDUCATIONAL
BROADCASTERS

The National Association of Educational Broadcasters

WHAT IS NAEB?

The National Association of Educational Broadcasters, incorporated as a non-profit organization, is composed of institutions, groups, and individuals who are engaged in non-commercial, educational broadcasting through their own institutionally-owned stations (AM, FM, or TV) or through the facilities of commercial stations.

WHAT IS THE FUNCTION OF NAEB?

Through NAEB, educational radio and television station operators and program production directors pool their experiences, their ideas, their information, and their general know-how for the mutual benefit of all. Through NAEB, individual educational broadcasters over the nation achieve stature and significance as a part of a single-purpose and closely coordinated organization.

WHAT HAS NAEB ACCOMPLISHED?

NAEB has been successful in putting the necessary weight and prestige behind the ideas and desires of educational broadcasters to secure a number of highly desirable state and national decisions. NAEB has presented testimony at many hearings before congressional and other committees to advance the cause of public service, educational broadcasting in America. NAEB was instrumental in securing the twenty educational FM channels reserved by the FCC for educational institutions. NAEB drafted proposed changes in the FCC definition of educational stations to protect educational FM channels. NAEB has secured favorable consideration on a number of hearings before the FCC on matters affecting members and their facilities. The FCC has sought the advice of NAEB officers and committees on a number of issues affecting broadcasting and broadcasting policy.

NAEB spearheaded the formation of the Joint Committee on Educational Television which presented arguments before the FCC in special hearings on the reservation of television channels for the use of educational institutions.

NAEB will continue to champion the cause of educational broadcasting in any matter of significance to this group on the local as well as national plane.

WHAT SERVICES DOES NAEB OFFER?

NAEB offers a chance to exchange ideas and secure help on station and programming problems. This is done through organizing and casual meetings and through specific services from NAEB: research, engineering, program, and legal advice and council—free to all NAEB member stations. The NAEB NEWSLETTER is distributed each month to all members, active and associate, as well as to a growing list of subscribers. The NEWSLETTER contains "how to do it" items, editorials, digests of national news, book reviews, program and promotion ideas, and news of members and member stations. It is in effect the "house-organ" of those groups and individuals all over the nation who are engaged in non-commercial, educational broadcasting.

NAEB TAPE NETWORK

One of the most valuable services offered member stations by NAEB is two to six hours of educational programs of outstanding merit per week at no additional cost to the station. The NAEB Tape Network Headquarters, located on the University of Illinois campus, is a clearing house and distribution center for educational programs contributed by member stations and other broadcasting and public service agencies in this country and in others.

Through this NAEB service, member stations have access to many fine programs which otherwise would not be available under any conditions.

WHO CAN JOIN NAEB?

Any university, college, or other educational or public service agency of recognized standing engaged in educational, non-commercial broadcasting over a radio station owned and/or operated by it or any such agency holding a construction permit for such a sta-

tion, may be elected to active membership. Similar groups or individuals broadcasting through facilities other than their own are eligible to associate membership in NAEB.

NAEB MEETINGS

The NAEB holds a regular convention each fall, usually in October and usually at one of the member institutions. All forms of business are considered at this meeting; resolutions are acted upon and officers are elected. In addition, programs are arranged to discuss current problems of management, programs, engineering, and allied subjects.

Regular business meetings are also held each spring during the Institute for Education by Radio in Columbus, Ohio. One NAEB feature of the Institute is an NAEB luncheon and a special NAEB Section Meeting is usually arranged. These meetings are arranged so that they do not conflict with the splendid educational and informative features of the Institute. All forms of business except election of officers are transacted at these meetings.

NAEB MEMBERSHIP DUES

Active member dues are based on station transmitter power for each station provided, however, that the maximum payment shall not exceed fifty dollars annually.)

ACTIVE

Class A—5 KW or above.....	\$50.00
Class B—1 KW to 4.9 KW.....	25.00
Class C—Less than 1 KW.....	15.00
ASSOCIATE.....	10.00

The present membership of NAEB enrolls a high percentage of the educational institutions which operate their own AM, FM, and TV transmitters as well as many individuals and organizations engaged in educational broadcasting through facilities other than their own. It will be to the mutual advantage of all engaged in non-commercial educational broadcasting to make NAEB membership 100%.

FOR MEMBERSHIP APPLICATION

We are interested in membership in the National Association of Educational Broadcasters. Please send membership application blank to:

Individual _____

Institution _____

Address _____

Tear off and mail to: Mr. W. I. Griffith, Treasurer, NAEB, WOI, Iowa State College, Ames, Iowa



this is the

NAB

TAPE NETWORK

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS JANUARY 1952





This is the NAEB TAPE NETWORK

WHAT IS THE NAEB TAPE NETWORK?

The NAEB Tape Network is a cooperative organization devoted to the dissemination of outstanding radio programs. It is operated by the National Association of Educational Broadcasters for its member stations, which are owned by educational institutions, municipalities, and other public service agencies. It provides for the mutual exchange of the best programs of its member stations and procures and distributes programs from other agencies engaged in the production of radio programs of serious purpose and mature content.

An exchange network service has long been considered and discussed by educational broadcasters. The NAEB Tape Network began in January of 1950 when the manager of New York City's municipal station WNYC, Mr. Seymour N. Siegel, offered to a limited group of stations a tape recorded program series titled, *We Human Beings*. The growth of the idea was phenomenal. The WNYC staff did a Herculean task in starting the tape network. Within six months it had grown from a hopeful dream to an efficient exchange service supplying 35 stations. However, the manifold problems of finances, personnel, and time became increasingly acute. An offer to assume custodianship of the network was made by the Division of Communications of the University of Illinois. In January, 1951, headquarters for the operation was moved to the Illinois campus. In the months that followed, the network grew to 62 participating stations. The schedule expanded to seven program hours per week.

The NAEB Tape Network is predicated on the simple belief that the use of radio exclusively for entertainment and the selling of merchandise is a

serious waste of a major national resource. In addition to these uses, radio broadcasting is capable of being an important instrument in the dissemination of information, opinion, discussion, and interpretation essential to the solving of today's complex problems. Radio can also provide, and on a vast scale, meaningful cultural experiences. To this kind of radio broadcasting, the NAEB is dedicated.

HOW DOES THE NETWORK OPERATE?

To date, programs used have been produced by member stations, the British Broadcasting Corporation, the Canadian Broadcasting Corporation, the Cooper Union, the Twentieth Century Fund, the Lowell Institute, the Rocky Mountain Radio Council, commercial stations and networks, university sponsored conferences and symposia, and various public service institutions. The programs are selected by a program committee composed of representatives of member stations in various parts of the country.

The programs are assembled at network headquarters, where they are checked, edited, and made ready for duplication. Twelve copies are then made of each program. As the name implies, the entire operation is carried on through the magic of magnetic tape. The copies are "bicycled" around twelve geographical "legs," each made up of five or six stations. Early in 1952, the network will have a duplicating machine capable of reproducing ten copies of a program per run-through, and at fast speed. This mass duplication will permit the discontinuing of the time-consuming bicycling technique. A copy of each program will be made for every station, permitting a vastly expanded and accelerated operation.

Before the processing of the tapes begins, the stations are advised of what will be available and are supplied with complete information about the programs. A tentative schedule is suggested, and it is modified into the final broadcast schedule on the basis of acceptance by the stations. The individual stations are free to accept or reject programs on whatever basis they choose. There is no option time and no restriction or pressure on the stations in the use of available programs. On this purely voluntary basis, acceptance and use of network programs reaches a significant figure. Apart from specialized series designed for a certain seg-

ment of member stations, and offered on a limited basis, upwards of 90% of the stations use any given series of programs. This is indeed remarkable considering that educational stations are rather severely limited in air time, and the inclusion of an hour-long program in the schedule is a major task.

The tape network is governed by its member stations, since it is responsible to the board of directors of the NAEB, which is elected annually by representatives of the stations.

WHO PAYS FOR THIS NETWORK SERVICE?

When the network was launched it was anticipated that it would be mutually supported by the member stations. While this is a sound and independent plan, it quickly became apparent that some outside help would be needed during the formative period. In June, 1951, it was announced that the W. K. Kellogg Foundation, of Battle Creek, Michigan, had made a generous grant to the NAEB for the general purpose of stimulating, expanding and improving educational broadcasting. Included in the grant were funds to assist in the establishing of an educational network. Funds for the first year provided the necessary equipment to operate such an enterprise, and an adequate operating budget. In the three succeeding years a diminishing proportion of the annual operating budget is provided. During this period the member stations assume an increasing share of this cost. Beginning with the fifth year, the membership undertakes full financial responsibility.

From estimates possible at this time, it seems certain that member stations will be able to obtain top-quality programs at a per-program-hour cost significantly lower than for any other acceptable programming. They will receive outstanding programs which would be unobtainable on an individual station basis. By incorporating the ready-made network offerings into their program schedules, the individual stations can devote a greater amount of their precious time and money to their own productions. The net result will be a major improvement in the scope, variety, and quality of educational programs.

THE RECORD!

Since January, 1950, the network has distributed 30 regular series containing 297 individual programs and totaling 224½ program hours. Of the 30 series, 9 have been music for a total of 94 hours. Four series and 37 hours have been cultural drama. There has been one series of children's programs, 6½ hours. Forums, discussions, and talks account for 10 series and 64¾ hours. Documentary type programs covering a wide variety of subjects were presented in 6 series and 22½ hours.

In addition to the regular program series, the network has distributed three "dated" series, which were given special handling because of their immediacy. Included were the provocative forum conducted by the New York Herald Tribune, and the Fourth Annual Conference of Businessmen and Educators held under the auspices of the Babcock Institute. The third special series is the venerable University of Chicago Round Table, which is distributed weekly, on a continuing basis, to more than thirty stations.

SERIES	NO. OF STATIONS USING	NUMBER OF PROGRAMS	TIME OF EACH PROGRAM	TOTAL NO. OF HOURS
I We Human Beings.....	12	7	:30	3:30
II A Long Life.....	17	10	:30	5:00
III Cooper Union Forum: Great Themes in the Great Hall.....	13	12	1:00	12:00
IV Sesquicentennial Concerts of the U.S. Army Band.....	11	7	1:00	7:00
V Music for the Connoisseur.....	15	13	1:00	13:00
VI Canadian Concerts.....	11	11	:30	5:30
VII BBC World Theatre.....	21	13	1:30	19:30
VIII The Human Adventure.....	20	8	:30	4:00
IX Readers Almonac.....	8	13	:30	6:30
X Cooper Union Forum: Ideas & Their Communication.....	19	10	1:00	10:00
51-1 Los Angeles County Museum Chamber Music.....	9	13	1:15	16:15
51-2 Cooper Union Forum: America in Crisis.....	27	9	1:00	9:00
51-3 Music for the Connoisseur.....	34	13	1:00	13:00
51-4 Cooper Union Forum: Women.....	27	12	1:00	12:00
51-5 Nature of the Universe.....	38	8	:30	4:00
51-6 New World of Atomic Energy.....	34	11	1:15	2:45
51-A Payne Award-Winning Play.....	43	1	:30	:30
51-B New Republic Panel: TV & Education.....	43	1	:30	:30
51-7 Music for the Connoisseur.....	62	13	1:00	13:00
51-8 BBC World Theatre.....	61	13	1:00	13:00
51-9 The People Act.....	62	13	1:00	13:00
51-10 Stories 'n' Stuff.....	63	13	:30	6:30
51-11 Festival Concerts.....	62	13	1:00	13:00
51-12 International Visitor.....	61	13	1:15	3:15
51-13 Masterworks Story.....	62	13	:15	3:15
51-14 America and the World.....	61	13	:30	6:30
51-15 Bligh of the Bounty.....	60	8	:30	4:00
51-16 U.S. Army Band Concerts.....	60	10	1:00	10:00
51-C American TV Society Forum: Televising Trials & Hearings.....	60	2	:30	1:00
51-D Crossing on the Troop Ship "General Patch".....	60	1	:30	:30

A GLIMPSE AT THE FUTURE

Educational broadcasters feel a modest pride in the quantity, the diversity of subject matter, and the quality of the material distributed by the network. They feel intense enthusiasm for the future. The network is currently being organized on a permanent, business-like basis. When this organization is accomplished and the headquarters is completely equipped, it will be possible to expand the schedule to as much as 500 hours of programming per year. A constant search is carried on to find new sources of meaningful program material.

A stimulating prospect for the future is exemplified by the recent grant to the NABE by the Adult Education Fund of the Ford Foundation, for the purpose of producing four series of programs. On a scale hitherto impossible, people with extensive experience in both education and broadcasting will have the opportunity to bring together outstanding subject-matter experts and the finest radio writers and producers. The programs will be authoritative in content and as suitable to the medium of radio as the best talent can make them. They will be heard on the NABE Tape Network.

In time for the second semester of the 1951-52 school year, the network will begin the distribution of programs specifically designed for in-school listening. The wide use of radio for classroom instruction indicates that this undertaking will be a major step forward in the network's service.

The National Association of Educational Broadcasters is hopeful that its network will continue to grow and enlarge its position as the chief source, in the United States, of mature, intelligent, and provocative radio programs.

ALABAMA
WUOA (FM)
University of Alabama
Tuscaloosa

CALIFORNIA
KCVN (FM)
College of the Pacific
Stockton
KUSC (FM)
University of Southern California
Los Angeles

FLORIDA
WTHS (FM)
Division of Vocational Education
Miami

GEORGIA
WABE (FM)
Board of Education
Atlanta

ILLINOIS
WBZ (FM)
Board of Education
Chicago
WEPS (FM)
Board of Education
Elgin
WILL (AM)
University of Illinois
Urbana
WUUC (FM)
University of Illinois
Urbana
WNUR (FM)
Northwestern University
Evanston

INDIANA
WBAA (AM)
Purdue University
Lafayette
WEYC (FM)
Evansville College
Evansville
WFUI (FM)
Indiana University
Bloomington
WGRE (FM)
DePaul University
Greencastle
WNAS (FM)
School — City of New Albany
New Albany

WVSH (FM)
School — City of Huntington
Huntington
WVWH (FM)
Wilson Junior High School
Muncie

IOWA
KDPS
Public Schools
Des Moines
KSUI (FM)
State University of Iowa
Iowa City
KWAR (FM)
Warburg College
Waverly

KWLC (AM)
Luther College
Decorah
WOI (AM)
Iowa State College
Ames
WOI (FM)
Iowa State College
Ames
WSUI (AM)
State University of Iowa
Iowa City

KANSAS
KANU (FM)
University of Kansas
Lawrence
KFKU (AM)
University of Kansas
Lawrence
KNUW (FM)
University of Wichita
Wichita
KSAC (AM)
Kansas State College
Manhattan
KSDB (FM)
Kansas State College
Manhattan

KENTUCKY
WBKY (FM)
University of Kentucky
Lexington
WFPL (FM)
Louisville Free Public Library
Louisville

LOUISIANA
WLSU (FM)
Louisiana State University
Baton Rouge
MASSACHUSETTS
WBUR (FM)
Boston University
Boston
WGBH (FM)
Lawell Institute
Boston

MICHIGAN
WDR (FM)
Board of Education
Detroit
WKAR (AM)
Michigan State College
East Lansing
WKAR (FM)
Michigan State College
East Lansing
WMCB (FM)
Western Michigan College
Kalamazoo

MINNESOTA
KUOM (AM)
University of Minnesota
Minneapolis
WCAL (AM)
St. Olaf College
Northfield

MISSISSIPPI
WMMI (FM)
Meridian Municipal Junior College
Meridian

MISSOURI
KSLH (FM)
Board of Education
St. Louis

NEW JERSEY
WBGO (FM)
Board of Education
Newark
WSOU (FM)
Seaton Hall College
South Orange

NEW YORK
WABE (FM)
Syracuse University
Syracuse
WNYC (AM)
Municipal Broadcasting System
New York City
WNYC (FM)
Municipal Broadcasting System
New York City
WSHS (FM)
Board of Education
Floral Park

NORTH CAROLINA
WGPS (FM)
Board of Trustees
Greensboro

NORTH DAKOTA
KFJM (AM)
University of North Dakota
Grand Forks

OHIO
WKSU (FM)
Kent State University
Kent
WUAB (FM)
Miami University
Oxford
WOSU (AM)
Ohio State University
Columbus
WOSU (FM)
Ohio State University
Columbus
WTDS (FM)
Board of Education
Taleado

OKLAHOMA
KWGS (FM)
University of Tulsa
Tulsa
WNAD (AM)
University of Oklahoma
Norman
WNAD (FM)
University of Oklahoma
Norman

OREGON
KBPS (AM)
Portland Public Schools
Portland
KOAC (AM)
Oregon State College
Corvallis
KWAX (FM)
University of Oregon
Eugene

PENNSYLVANIA
WDIO (FM)
Duquesne University
Pittsburgh
WSAJ (AM)
Grave City College
Grave City
WUSV (FM)
University of Scranton
Scranton

SOUTH DAKOTA
KUSD (AM)
University of South Dakota
Vermillion

TENNESSEE
WUOT (FM)
University of Tennessee
Knoxville

WASHINGTON
KUOW (FM)
University of Washington
Seattle
KWSC (AM)
State College of Washington
Pullman

WISCONSIN
WHA (AM)
University of Wisconsin
Madison
Wisconsin State Radio Council Network
WHA (FM)
Madison
WHKW (FM)
Chilton
WHWC (FM)
Calfax
WHAD (FM)
Dalefield
WHLA (FM)
West Salem
WHRM (FM)
Rib Mountain
WBLI (AM)
Auburndale

WRITE:

For information on these programs and broadcast schedules . . .

National Association of Educational Broadcasters
119 Gregory Hall
University of Illinois
Urbana, Illinois

Scanned from the National Association of Educational Broadcasters Records
at the Wisconsin Historical Society as part of
"Unlocking the Airwaves: Revitalizing an Early Public and Educational Radio Collection."



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